

# THE ETUDE

## *Music Magazine*

*The Journal  
of the  
Musical Home Everywhere*



*A Merry, Merry Christmas to All*

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THE ETUDE

## I DO NOT CARE TO SING ALONE

BY

*Maria Jeritza*

SOPRANO  
METROPOLITAN OPERA  
COMPANY

★



Photo by Setzer, Vienna

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**W**E THINK of singing as a complete art, an entity in itself. And so I am called a soloist.

Yet to me the gift of the human voice, divine as it is, is not sufficient unto itself. In grand opera, flute or piano trill cadenzas with the coloratura; the full orchestra thunders the chords of a chorus. Opera stars do not sing alone.

If accompaniment is important in opera, it is absolutely vital in concert work. Here the singer must rely entirely on one instrument—the piano. And only when the tone of the piano harmonizes completely with the singer's voice do you have that "sweetest strain" the poet described—"a song in which the singer has been lost".

I realized this during my concert tours on the Continent. But it was not until after my arrival in America that I found the piano which possesses this sympathetic quality in the highest degree. This piano is the Knabe. When first I heard it, I was startled, so humanly eloquent was it. In its warm, rich tone, I seemed to hear myself singing. And soon I was singing. But I did not sing alone. The voice of the Knabe rose with my own and blended into it. My solo was a duet—and our duet was a solo.

Since then the Knabe has been my closest musical companion. It sings with me in my home in Vienna. Each Fall when I return to New York, a wireless from my steamer makes sure that the Knabe will be waiting to welcome me to my hotel apartment. The Knabe is with me on the stage of the Metropolitan Opera House, and on the concert platform. And whatever I sing, the Knabe seems to sense the emotion in my heart, and to express that emotion with a delicacy that defines every subtle shade of feeling.

Because the Knabe is so responsive to my moods, it has become even more to me than the perfect accompanist. It has become an inspiration, ever urging me to sing my best.

Like Madame Jeritza, you want a piano that can mirror your moods in music—that can echo your every emotion. Hear the Knabe—the humanly sympathetic quality of its tone. Then you will know why Madame Jeritza chose it—and why Ponselle, Martinelli, and many others have chosen it, too. Why it is the official piano of the Metropolitan Opera Company, and the artistic medium of those world-famous pianists, Rosenthal and Orloff. Why it is the ideal piano for your home.

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## THE ETUDE MUSIC MAGAZINE Founded by Theodore Presser, 1883 "Music for Everybody"

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## THE ETUDE MUSIC MAGAZINE A MONTHLY JOURNAL FOR MUSICIANS ALL MUSIC LOVERS JAMES H. COOPER, Editor Am. Ed., EDWARD ELLSWORTH HIPSHER Vol. XLVI, No. 12 DECEMBER, 1928

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## THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is  
Instructive and Interesting

Conducted by  
A. S. GARBETT

### Beethoven's Weaker Side

SO MUCH has been written of Beethoven of late that it is refreshing to dip into Paul Bekker's recently published life of the great composer and study along with his many virtues he had his little weaknesses, chiefly with regard to money matters.

"Beethoven's conduct in money matters," says this frank admirer of the great genius, "was one of the weak spots in his character and cannot be presented in a favorable light. Like many another man of genius whose predominant interest lies in the realm of ideas, he overestimated the value of money. He would never prostitute his art to pecuniary needs, but he was often unscrupulous to a degree which cannot be explained away."

"He not infrequently broke his word, struck a bargain and then withdrew on receiving other offers; he took payment in advance for work which he did not carry out, and for his own purpose arrested ex- pectations which he knew could not be ful-

filled. There are few more regrettable episodes than that of the publishers' rivalry for the great *Mass* which Beethoven prom- ised, almost simultaneously, to six firms, only to hand it over to a seventh in the end. The request for monetary support, couched in the most moving terms and sent to London from his deathbed, is a conscious mis- representation of the state of affairs; even the fact that it was prompted by love of his nephew cannot excuse it.

"Signs of a fine magnanimity are not lacking, however, as some mitigation of this darker side of Beethoven's character. A proof of his inherent generosity is found in his support of Carl's mother when she fell on evil days, despite all the wrongs she had done him and the quite righteous de- testation he felt for her. . . . He was always ready to give, even if equally ready to take—a trait often completely ignored or passed over in silence."

### A Reproof Courtiers

IN THOSE romantic days when "Good Queen Bess did reign in Merrie England," nearly every lady of station followed the lead of her monarch by learning to play the virginal. And thus it comes that, in her "Society Women of Shakespeare's Time," Violet A. Wilson tells how it was the fashion for girls with musical inter- ests to meet ostensibly to play and sing. She then gives an account of one of these meetings:

"One Mr. Saunders, who loved music so well as he could not endure to have it in- terrupted with the least unseemable noise, being at a meeting of fancy music, only for the viols and organ, here many

ladies and gentlemen resorted, some wanton tongues could not refrain their chat, and loud whispers sometimes above the instruments. He impatient of such harsh discords as they often interposed, the lesson being rather with his voice from his seat, and solemnly addressing him- self towards them. 'Ladies,' says he, 'this music is not vocal, for on my knowledge these things were never made for words. After that they had not one word to say.'"

Have we not often wished a Mr. San- ders were near with some such "noble noise" when a neighbor disturbed our hearing of an orchestra or even opera?

### "After You, Gentlemen"

IN HIS book, "My Musical Life," Walter Damrosch characterizes Anton Bruckner as "a man with the brains of a peasant but the soul of a real musician, and with a marvelous gift for improvisation, although he was, intellectually, incapable of devel- oping and balancing his themes properly."

Damrosch tells one of two amusing stories about Bruckner: "Several years after my performance of his 'Symphony in D' I was in Berlin, and Siegfried Ochs, the conductor of the famous Philharmonic Choir, brought a little bald-headed man of over seventy years of age to my table at the Kaiserhof. On my being introduced to him, he suddenly grabbed my hand, and saying, 'You are the Mr. Damrosch who

has given my symphony in 'America' he proceeded, to my great embarrassment, to cover my hand with kisses.

"Vienna is full of stories of his child- like gentleness and modesty. Hans Rich- ter once invited him to conduct one of his own symphonies with the famous orchestra of the Vienna Society of Friends of Music. At the rehearsal he stood on the conductor's platform with his hand, with a beatific smile on his face. The orchestra were all ready to begin, but he would not lift his stick to give the signal. Finally Rosé, the concert master, said to him, 'We are quite ready. Begin, Herr Bruckner!' 'Oh, no,' he answered, 'After you, gentlemen!'"

### The Sincerity of "Tristan"

ROMAIN ROLAND'S "Musicians of To- day" contains a revealing passage on Wagner's "Tristan and Isolde" which in itself is a lesson to music lovers forgetful of the need for sincerity so apparent in all kinds of modern musical activities of

"the evidence of honesty and sincerity in a man who was treated by his enemies as a charlatan that used superficial and grossly material means to arrest and amaze the public eye. What drama is more sober or more disdainful of ex- terior effect than *Tristan*? Its restraint is

(Continued on page 949)

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### Some of the Feature Articles Which Will Appear In THE ETUDE for JANUARY, 1929:

#### "Venice, the City of Musical Dreams"

By JAMES FRANCIS COOKE

One of the series of educational travelogues which have brought us more letters from gratified readers than any similar series in many years. In one day letters praising these articles came from Calcutta, Vancouver, Melbourne, Buenos Aires, Johannesburg, London, and Paris. These writings have been widely quoted. The next of the cycle will be "Music on the Moon-kissed Riviera."

#### "The Evolution of Piano Playing"

By ISIDOR PHILIPP

These momentous articles, by the illustrious professor of piano playing at the Paris Con- servatoire, are unquestionably among the finest "self-help" studies ever presented. Each article is independent; but those who read one of them will want to read the others.

#### "Turning Failure into Fortune"

By VERNON SPENCER

Mr. Spencer has made an international reputation as a teacher. Born in England, he for some years taught in Germany, with distinguished success. Later he migrated to America. His struggles for triumph in his profession are among the most dramatic we have ever read. Every paragraph will prove an inspiration to the student.

#### "Phrasing"

By JAN CHIAPOUSO

This famous Dutch piano teacher, long es- tablished as one of the leading pedagogues of Chicago, writes a very clear and understand- able article on a vital problem. It is filled with information most helpful to the student.

#### "Music Always Pays"

By PROFESSOR CHRISTIAN A. RUCKMICK

THE ETUDE has asked a great psychologist to tell in simple terms the scientific reasons for the great practical value of Music in Education. Every parent, every teacher, and every stu- dent, should read the article.

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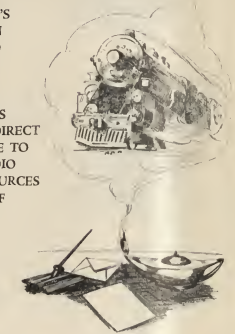
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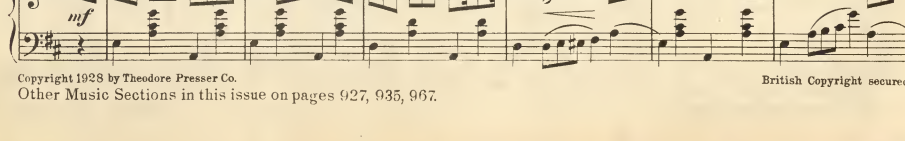
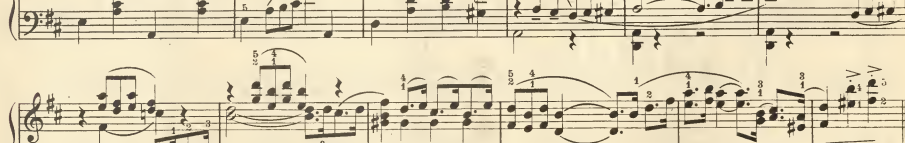
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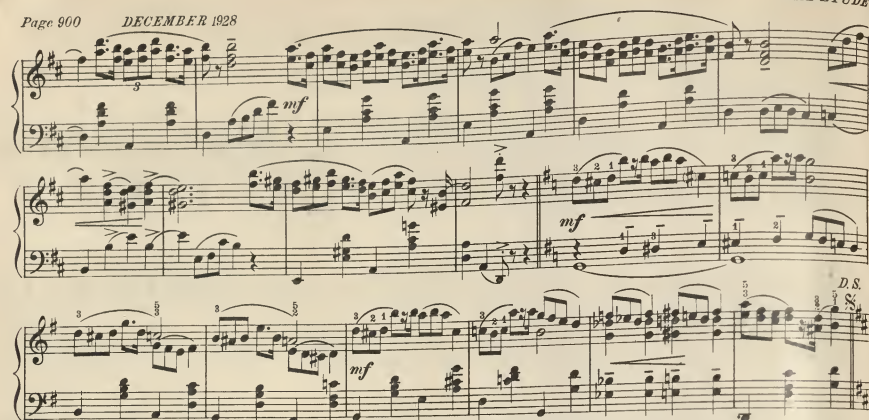
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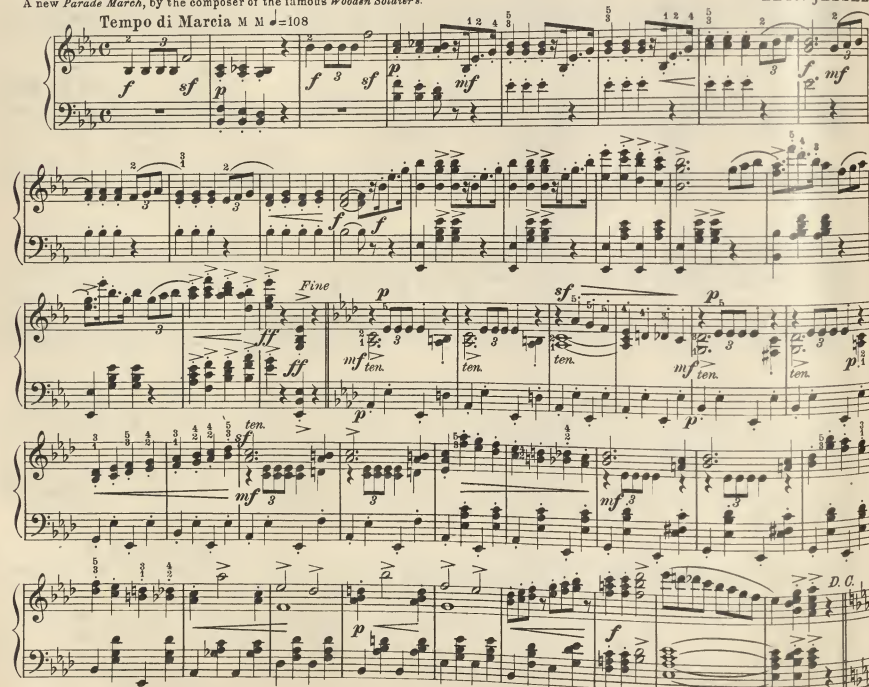


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LEON JESSEL



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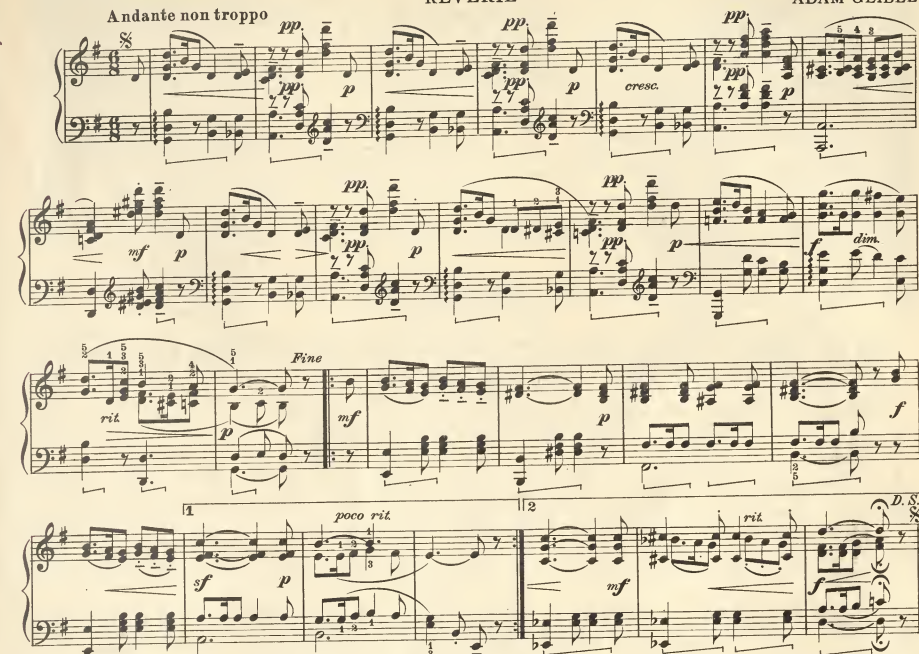
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A graceful Pastoral, Grade 3.

# THE ALPINE GLOW

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ADAM GEIBEL



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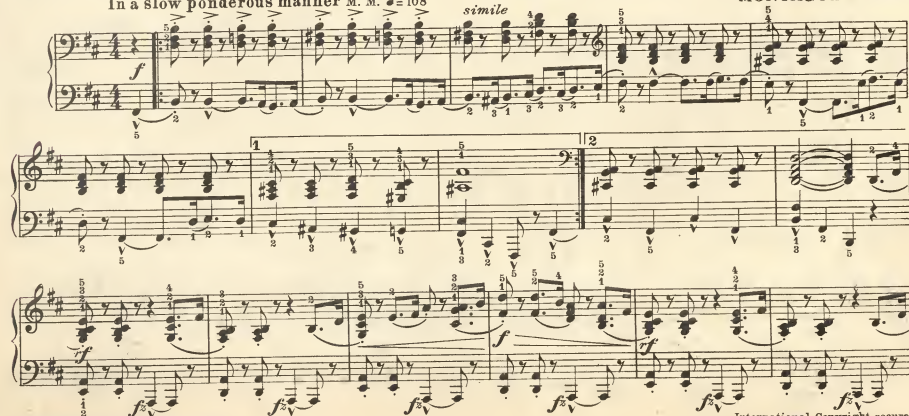
From *A Toy Box*, a characteristic

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# THE STUFFED ELEPHANT

In a slow ponderous manner M.M. = 108

MONTAGUE EWING



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## Can You Tell?

CHORD  
No. 19

- For what type of composition is Verdi chiefly known?
- Where is the Augmented Second found in the Minor Key?
- What is the name of the stick used by the conductor of an orchestra, band or chorus?
- What was the first great symphony to be written with negro melodies as leading themes?
- Who was the librettist of "Madame Butterfly"?
- What little boy followed, on foot, after his father's carriage in order that he might hear a famous organist play?
- What is an *Eisteddfod*?
- How many strings has a guitar?
- Who wrote the music of "Dieci"?
- What is the meaning of *legger lines*?

TURN TO PAGE 906 and CHECK UP YOUR ANSWERS.

Have these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE, and you will have fine entertainment material when you are about to a group of music-loving friends. Teachers can make a copy book of them for the benefit of early pupils or others who are in the reception room waiting class.

## Don't Make Counting a Bugbear

By GERTRUDE GREENHALGH WALKER

COUNTING out loud or even silently is a bugbear to many pupils and a worry to most teachers. Sometimes a pupil does not feel rhythm easily. In this case, before attempting to play a note of a piece, the teacher should clap the first few measures of it, as well as any measures offering particular difficulty. The French system of counting is very simple, and is used by all the great composers. That charming staccato study, *Jolly Raindrops*, by Spaulding, is rendered in perfect time by counting the French

way: *ta fa, ta fa, ta fa, ta fa* (pronounced *taaf, taaf, taaf, taaf*), *ta fa, ta fa, ta fa, ta fa*.

*ta ta ta ta ta ta ta ta ta ta*

Rhythm must be instilled into the pupil until it becomes a part of him. The old way of counting—1-2-3, 1-2-3, and so forth—will never be superseded, but any other way that gives a lift is to be welcomed.

## Tuning Forks and Canary Birds

By HOPE STODDARD

CHRISTMAS LISTS, it is taken for granted, include musical instruments—the violin for Hilda or the new piano for mother to mother or from mother to James or from the whole household to itself—but has it occurred to us that there is a vast field of gift-giving for total enjoyment beyond this?

No more fitting gift than sound-recording records can be imagined. Such records can reproduce the singing of some of the simple Christmas airs, or the choral singing of a Bach Mass. But the music need not be suggestive of Christmas. Any good recording is sure to bring the true Christmas joy to the hearts.

A tuning fork for the violinist or cellist, a metronome, a music stand, a leather case for music, or a mahogany cabinet—these are gifts that will bear fruit throughout the year in increased interest in music. There are other gifts, the warm gloves or mittens for the pianist, the scarf for the singer, the silk handkerchief for the violinist (to dust off his instrument) and the staved note-book, which will fill a real need.

Not so Usual

IF ONE should wish to wander in the realm of the unique and produce really startling presents, the musical dish (which changes with the seasons) is lifted, the chimes watch (which tinkles out the hours) and the dinner chimes will effectively fulfill their missions as joy bringers. Nor can we, as musicians, bring our list to its finale without mentioning the music makers of nature, canary birds, whose singing, though making us conscious of our own faulty production, will nevertheless provide us with examples both of patient practicing and inspired outpouring. Padewski, it is said, fills his house with birds which sing constantly. And was it not Paris who followed thrilling birds through the woods to get their secret of spontaneous utterance?

## QUESTION AND ANSWER DEPARTMENT

Conducted By ARTHUR DE GUICHARD

NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS.

### To Teach or Not to Teach.

Q. *Do falls (1), sharp (2) and natural (3) have effect only in the measure in which they occur or do they have effect on the entire line?* A. In an exercise I notice the word *staccato*. Does it stand for *leggermente*?

Q. What is the meaning of *Ritardando*?

A. In a piano study I find the following:

Should be written thus:

Q. Will you please give me the interpretation of the "7" in the second movement of Beethoven's "Moonlight Sonata"?

The two editions I possess do not tally as to the marks of interpretation.

Beethoven, Op. 27, No. 2

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(Continued on page 911)



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JOSEF HOFMANN, Director

The Curtis Institute of Music announces that with the beginning of the school year 1928-1929, and in accordance with its policy of promoting musical education in the United States, free tuition in all departments will be offered to students.

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## The Music of Christmas Dawn

CHRISTMAS wakes to music!

When your soul comes back from slumber on Christmas morn, there will be music—the wonderful music of the Feast of Nativity—the tinkle of the ornaments on the redolent Christmas tree, the squeak of Junior's new trumpet, the bleat of Mary's little lamb, the strains of belated carolers, the laughter of little children (loveliest music in all the world), the sonorous clanging of great bells—*Dor-room-m-m-mb! Clang!! Dor-room-m-m-mb! Clang!!*

Arise! Arise!

Christmas is here!

There is no finer way in which the Christmas spirit may be vitalized than through the music of Christmas morn. Some years ago the great hotels at Atlantic City encouraged the carolers to wait in their courtyards until Christmas dawn, so that the day for their guests might break in music. It is an unforgettable experience to welcome Christmas at sunrise with heavenly music. Our idealistic readers have at this blessed season a glorious opportunity to do their part in bringing the music of Christmas dawn to others.

Poor indeed is he who has no music at the dawn of Christmas! This of all days in the year is the one in which the music of joy should ring in our hearts. 1928 gives to the music of Christmas a new significance. Just ten years ago the ugly fog of battle hung over civilization. Peace had come; but the world still trembled from the greatest shock of history. Cynics sneered at the Christmas music of the Angels, "On earth peace, good will toward men!"

But ten years brought us the finest demonstration ever known of the world's valuation of peace. America is proud of her part in the Paris conference to outlaw war. Not in nineteen hundred and twenty-eight years has anything occurred to give us stronger faith in the wondrous potency of Christianity.

The music and the art of Christianity have embellished the world beyond belief. They have taken the most mundane things and turned them into works of eternal beauty. Raphael, it is said, used the top of an old wine cask for his "Madonna

of the Chair" now in the Pitti Gallery at Florence. In similar manner Christmas brings the glow of loving kindness to the humblest homes, even in this age of unnumbered and un-resting machines.

With the skies filled with aeroplanes and zeppelins, the very ether vibrating night and day with magnificent music, pictures flying over the globe through the very air we breathe—marvels and marvels uncounted—we realize that we are living in an age of miracles. The miracle of all is the survival of the spirit of Christmas, despite all agnosticism, all the turmoil of materialism, all the waves of crime, all the horrors of war.

Shining down through the ages, as the great beacon of modern civilization, is this Light of the World. Love of fellowman, human sympathy, forgiveness, kindness, courage to combat mercenary environment, faith in the best—these are the dominant tones of the Christmas bells.

Many homes have a way of gathering the family at the piano the first thing on Christmas morning and joining in the singing of carols. It is a splendid idea. The meaning of Christmas as the celebration of Christ's birth might easily be lost in a pagan carnival, an orgy of extravagance and gluttony.

The spirit of Christmas is the spirit of Christ. It means, first of all, love for others. It means abnegation of selfish interests, thoughtlessness, smallness, meanness. It means the expansion of the soul to encompass the poor and the rich, the sick and the well, the friend and the enemy. Christmas is the hour of hours when the whole world is in tune with the harmony of the firmament.

Christmas is the time of giving. To give is to bless one's self with true happiness.

All the Christmas gifts of the entire world do not equal in value the Christmas Spirit. It is one of the great treasures of modern life and is by no means confined to those who are professing Christians. Its economic, sociological and spiritual importance towers to the clouds.

Make this Christmas spirit vocal with the most beautiful, the most sincere festival music of the year!



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(MADONNA DELLA SEDIA)  
A RAPHAEL MASTERPIECE





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A FLOAT IN THE PARADE AT VIENNA, INDICATING  
THE WORLD CONQUEST OF SCHUBERT'S MUSIC



THE "HÖDLRÖSCH MILL" WHICH WAS THE INSPIRATION  
OF SCHUBERT'S "THE MILLER'S DAUGHTER"



THE BIRTHPLACE OF SCHUBERT IN THE  
NUSSDORFERSTRASSE OF VIENNA



COURTYARD IN SCHUBERT'S BIRTHPLACE WHERE  
THE COMPOSER PLAYED AS A LITTLE BOY

## THE WORLD'S TRIBUTE TO FRANZ SCHUBERT



A MAGNIFICENT OPEN AIR TRIBUTE CONCERT TO SCHUBERT, IN THE GREAT PUBLIC SQUARE OF VIENNA

## The World Bows in Homage to Franz Schubert

A Graphic Word Picture of the Great Schubert Festival at Vienna

By JULIA E. SCHELLING

Miss Schelling, well-known pianist, lecturer and sister of the distinguished pianist-conductor-composer, Ernst Schelling, went to Vienna this year, accompanied by a group of musical friends, and commissioned to bring to THE ETUDE readers her impressions of

one of the most gigantic tributes ever paid to a musician. Poor, humble, trusting, loving Franz Schubert never dreamed that one hundred years after his death the world would thus bow in tribute to his transcendent melodic genius.

A SHORT account only is here attempted of one of the most impressive musical events that has been staged in the modern world of music. In this age of "Sounding brass and a tinkling cymbal," the magnificence of the Schubert Festival at Vienna came as a surprise to many of the thousands who gathered there from July 19th to the 23rd, 1928.

Advance notices announced that the *Deutsches Singschloßfest* (German Singing Societies Festival) would send their best representatives to honor the One Hundredth Anniversary of the death of Franz Schubert. These societies, prepared by their own leaders, would join together and form a vast chorus of forty thousand voices—forty thousand men form a large army in either war or peace! Such a chorus had never before been attempted; not even Berlioz or Wagner ever dreamed of such augmented harmonies. We also read that these concerts were to be held in a monster building erected for this occasion, with a seating capacity of one hundred and fifty thousand persons.

A Mammoth Auditorium TO GRASP in some small measure the immensity of this colossal structure, one must compare its size with that of other buildings familiar to us. The largest covered auditorium in America is Madison Square Garden, New York. This building seats eighteen thousand. The Washington Auditorium seats six thousand; so, even to understand approximately

the size of the Vienna Concert Hall, one must turn to the seating capacity of outdoor structures:

Yale Bowl—Eighty thousand.  
Yankee Ball Park—New York—Eighty thousand.  
Baltimore Stadium—Seventy thousand.  
Harvard Stadium—Fifty thousand.  
Princeton Stadium—Forty thousand.

It would be possible to put the Yale Bowl and Harvard Stadium side by side in this Vienna Concert Hall and still have room to "swing a cat."

Also the furnishing of this huge building was interesting, rows and rows of narrow rough board benches, with the number of the reserved seat alone for decoration, stretched in straight lines across the building, with wide aisles between every one hundred seats. These aisles led to doors on both sides. We were permitted to enter only the door nearest to our seat, which was thus easily located. When all seats were filled, the doors were closed—no standing room permitted. The

rafters were hung with thousands and thousands of banners brought by every singing society represented; and in their brilliancy of colors created a festive canopy floating and shimmering overhead.

The singers, forty thousand strong, were seated in rows reaching across one entire end of the building, the seats rising tier upon tier, from the ground almost to the roof. The choir was regularly placed, with first and second tenors at the left, first and second basses at the right. For singing, all rose with military precision and remained standing throughout their numbers on the program. The orchestra of five hundred musicians was placed in the foreground, the Director on a dais raised twenty feet above.

### Four Days of Music

EVERY MORNING for four days, ensemble concerts were given in this great Concert Hall, the programs com-

posed mostly of Schubert's immortal works. The perfection of the ensemble was marvelous, the artistic beauty ever new and overwhelming.

The last day of the fête was given over to an outdoor pageant marching through the streets of old Vienna. Bands of singers came not only from all the great cities of Germany but also from Poland, Switzerland, Belgium, Czechoslovakia, Yugoslavia, and America. Musical visitors came from all parts of the world. They came not as the bards of old, the minstrels, the meistersingers or minnesingers, eager for the contest so popular all over Europe in medieval times. This Schubert festival was not a contest; it was such a *Bundesfest* as was never before known in history. Men who differed in politics, in religion, who even had faced each other in battle, were here united in Art, lifting their voices as one man to honor the memory of one who had so little joy in his own life and yet who left the richest legacy of joy ever bequeathed to the world of music.

### Life of Franz Schubert

THE MASTER MELODIST, Franz Schubert was born in Vienna, January 31, 1797. His father was a school master, his mother a cook. The family was a large one, Franz being the thirteenth child. Franz's talent for music was discovered at an early age. It was cultivated by his family, his brothers helping him in its development. When very young he sang in the school choir and organized

No richer recognition of the limitless value of great art and genius has even been known than that which was shown on the occasion of the centennial anniversary of the death of Franz Schubert. When this glorious soul passed on, his total earthly belongings were sold for twelve dollars; yet, one hundred years later, multitudes came to pay homage to him. Rothschild was the Croesus of that day. How many paid tribute to him one hundred years after his death? Thus do we appreciate real wealth.









"THE MUSICIANS," BY CARO DELVALLE  
One of the recent Triumphs of the Paris Salon

repeated at a concert performance. Is it not time to reform this silly custom?

#### Art Permanence

IT MAY BE questioned whether the Sonata Form is destined to survive for all time, or is doomed to be succeeded gradually by some other, as former fashions have been by subsequent ones. Provided the objectionable repeats be omitted, I very much doubt whether any form can be devised that is more logical, more symmetrical, more satisfactory in its duplex simplicity, than that of the Sonata. To crowd more than two "leading subjects" into one movement appears to be about as reasonable as to supply a statue of Venus with four legs; and to reduce the Sonata Form to one single motive would be as unreasonable as to endow her with only one.

Attempts have been and are still being made to induce us to accept other forms for our daily food, under the high-sounding titles of "Rhapsody" and "Symphonic Poem." They strike me as fit banquets for special occasions, tolerable at those times, but not suitable for daily consumption. There is too much license about them, not sufficient restraint, or proportion, or control. One loves to feel, when traveling by unfamiliar roads to unfamiliar regions, that one is still within hail of home. That beloved spot may be out of sight, but it need not be out of mind. While strongly opposed to unnecessary repetition, one wants to feel that the "first subject" is not completely wiped out, and that the contrast between it and the second one is, to some extent, an emanation. In other words, that the two are "related by contrast."

#### Affinity Necessary

A MOMENTARY digression may be here permitted. In constructing a coherent statement, I cannot admit a snuff-box, an eagle, and a pianoforte as contrasted subjects. They represent such totally different objects that they can be neither compared nor contrasted. But I can contrast a snuff-box, small enough to slip into my waistcoat pocket and once the property of Napoleon, with a much larger one, said to have belonged to Washington, which, when wound up, emits a tune. I

can contrast the scream of the mighty eagle, as he pounces upon his prey, with the sweet warbling of the tiny lark, when, at invisible altitudes, it pour forth its lay at heaven's gate. I can contrast Chopin's *Nocturne*, played by de Pachmann, upon a concert grand, with the fox-trot of a jazz band in a restaurant. But I can contrast utterly incongruous materials; and potpourris of incongruous materials do not appeal to me. So give me a Beethoven *Sonata*, and I make you a present of a *List Rhapsody*.

Opera, too, may be doomed in the not distant future to be superseded in public favor by some other form of entertainment. It would not be difficult to invent one that would be more logical, less patchy, and not so overburdened with repeats as what we now possess in this line. Wagner, the later Verdi, and Puccini, already have done much in this direction. They have knelled the passing bell of that class of opera, which Rossini, Bellini and Donizetti so readily supplied. Even the word "Opera," which, literally translated, means a "work," may have to go and some more easily pronounced term, such as "Bühnen-festschauspielwerk," may take its place.

#### In Conclusion

MY objection to repeats in general includes the accepted method of performing those delightful little movements, the *Scherzo* and *Trio*, the *Gavotte* and *Musette*, and the *Menuetto con Trio*. In these it is the custom, after twice playing each part of the first, to proceed without a break to the second one, and to treat it in the same literal way, concluding by returning to number one without an intermediate repeat. This means playing number one no less than three times; and, if this is tolerated, I see no reason for stopping at that—why not make it six, and let that suffice for two days?

Some enterprising music publishers, instead of marking the repeatable portion of a piece with a double-bar and dots ( :|| ), have seen fit to print that section twice in full, thereby elongating their copy and thus adding to the purchaser's expenditure.

(Continued on page 955)



LEOPOLD STOKOWSKI

"I DO NOT SEE," said the Layman, "what is the object in having that man stand there and beat time or make gestures before the orchestra. They never look at him. The orchestra could play just as well without him."

"Wait a moment," said his musical friend. "The orchestra was playing the *Prelude* and *Finale* of 'Tristan and Isolde,' and soon swelled with thrilling intensity to the climax of the *Libetoth*. The air fairly vibrated with the passionate beauty of that immortal love song, and its conclusion left the audience thrilled and breathless."

"There," said the Musician, "The perfection of that climax never could have been achieved by the orchestra alone. It was due to the guidance, the leadership of the conductor, who played upon his men until they responded as a perfect whole and gave us the overpowering beauty of Wagner's music."

#### Eradicating an Error

THE MISTAKE of the layman was the common one of thousands who, in listening to an orchestra, are ignorant of the relationship which exists between a conductor and the players and who do not realize that the gestures and movements of the leader before an audience are only a part of his skill and work; that the conductor, not only by the magnetism of his baton but also by carefully rehearsing his men beforehand and fully instructing them in his ideas and wishes until they have a complete understanding of his plan of interpretation, accomplishes his result. If each player were a real artist, perhaps a conductor might be dispensed with; but that is asking for a condition almost superhuman. It would demand that each player must have a knowledge of the composition to be performed as a whole—not only his own part—and also that there must be unlimited rehearsals.

Grove mentions that as late as 1924 an interesting experiment was made in Moscow, with an orchestra playing without a conductor. He adds guardedly, "It is

said, with very good results," but comments no further. The best example of the necessity and value of orchestral leadership is when one hears the same body of men play under the direction of a competent leader and one who is not.

#### An Unanswered Query

IN TRACING the development of the art of music it is not possible to learn when the conductor first made his appearance. That from the earliest times some sort of leadership has existed there can be little doubt. Such a leadership would have been as natural and necessary as a drill master for a group of soldiers.

In the fifteenth century, we learn, it was customary to beat time for the Sistine Choir in Rome, with a roll of music called a *sol-fa*; and traces of the use of a baton have been discovered among the Minnesingers. However, between that time and the seventeenth century, we can learn but little, save that it was the custom to direct operatic performances by the use of the harpsichord. This we know was the practice, first in Italy and later in Germany and England. Lulli, Bach, Purcell and Handel pursued this method.

With the development in orchestras, however, as the wind instruments increased in power and number, it was no longer possible for the notes of the faint harpsichord to be heard; and a leadership by which the directions could be effected through the eye rather than the ear of necessity came into existence. At first and for a considerable period of time such conducting was largely a matter of beating time only.

#### A New Art Born

WITH THE PRODUCTIONS of the wonderful group of composers in the eighteenth century, something more than mere time beating became necessary for their proper interpretation; and the art of conducting, as practiced to-day,

came about as a natural evolution. Spohr, Mendelssohn and von Weber were among the earliest of this kind of conductors; and their work and methods were broadened and diversified until we come to Richard Wagner who not so much by his actual leadership as in the lasting effect of his written works produced a great intellectual change in the art of conducting. Aided as he was by Liszt and von Bülow, his wonderful work has been handed on and absorbed by all great conductors since his time; and to no other master does the world owe more of its enjoyment to-day in the interpretation of music. It was Wagner's violent tirade, published against German conductors in 1869, in which he claimed—and justly—that many got their positions through court or high influence, which stirred the lovers of music to a realization of the truer state of affairs. As a result, to-day no conductor can obtain prominence as such by having greatness thrust upon him; but, rather, he must achieve greatness by hard work, slow laborious steps and a realization of his responsibilities. Otherwise he cannot "arrive." Not only must a conductor be deeply schooled in the art of conducting, but he must also be deeply cultured in the highest realms of music.

Wagner tells us that he was so disturbed and confused by the indifferent conducting of Beethoven's "Ninth Symphony," which was given every year at the Leipzig Gewandhaus Concerts, that although he had copied the score himself and had made an arrangement of it for two pianos, he lost courage and for sometime gave up the study of Beethoven. It was not until he heard a rehearsal of that symphony by the orchestra of the Paris Conservatoire that the scales fell from his eyes and he understood the value of correct conducting, the secret of a good performance. The conductor, Halenbeck, had taught his orchestra to look for Beethoven's melody in every measure; and the orchestra sang the

melody. He patiently instructed, and his men obeyed him. This exhibition of the result of preparation and instruction had a profound effect upon Wagner, by which he eagerly profited and from which the music lovers of to-day are reaping the results.

#### The Bond of Sympathy

BETWEEN a commonplace reading of a composition and that intended by the composer, there is a world of difference; and that difference depends upon the conductor—a result achieved only by conscientious diligence. "To look upon music as a singularly abstract thing, an amalgam of grammar, arithmetic and digital gymnastics, is not sufficient to fit a man to be a conductor," says Wagner. He must be able to put life and purpose into a performance—to keep the players from going to pieces and becoming individuals instead of a compact body. How often we see a leader literally pulling the orchestra together when for a moment they have seemed on the point of disintegration. Again, how pained we have been when from some cause, personal dislike or other reason, an orchestra and the conductor are "on the outs." How instantly the audience realizes that the perfect unity of purpose and harmony of ideas, which make a perfect accord and therefore a satisfactory performance, are lacking. Even the layman knows that something is wrong, though he may not understand the why or wherefore.

#### A Moving Picture

BOULT, in his *Technique of Conducting*, says that if one were to watch a moving picture of a good conductor at work it would be possible to tell what he was conducting without hearing the music. "This," he adds, "is a very different thing from suggesting that the audience should watch the conductor at a concert. His work must be directed towards the eyes of his orchestra and only towards the ears of his audience."

Not infrequently the layman observer declares that "the conductor was of no advantage as the players never looked at him." Certainly the



ARTURO TOSCANINI



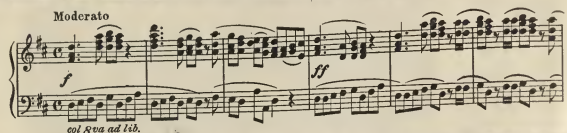
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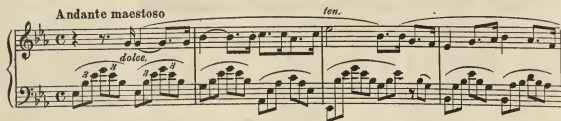
## The Hallehujah Chorus

ALTHOUGH Handel's success with his Italian operas in England had been at one time phenomenal—*Rinaldo* having been particularly liked—he grew finally to have such a distaste for the storm and stress of operatic performances, with the temperamental singers, carping critics and inevitable financial responsibilities, that he decided to abandon this type of composition in favor of oratorios. In 1720 he wrote *Esther*; and this was followed by various works such as *Deborah* (1733), *Athalia* (1733), *Saul* (1738), *Israel in Egypt* (1738), and then, in 1741, the *Messiah*. This latter is surely the world's most beloved oratorio. Performances of the *Messiah* are yearly events in hundreds of cities.

The first performance of the *Messiah* was given for char-

ity and took place on April 13, 1742. Incidentally, Handel had taken only twenty-three days to compose this masterpiece! At the first performance the audience became more and more enraptured as the singing progressed, till finally, with the beginning of the *Hallehujah Chorus*, excitement reached fever pitch. Suddenly the king rose in tribute to the composer, and the audience joined him in standing till the very end of the chorus.

Even Handel seldom trod such exalted ways as exist in this *Hallehujah Chorus*—and he is said to have told a friend that during its composition it seemed to him that the very gates of Heaven itself swung wide and he could glimpse for a fleeting moment the sublime wonder of the land above.



## Noël, by Adolphe Adam

NOËL is a French word—derived, incidentally, from the Latin *natalis*, meaning "birthday"—and noëls are carols and other songs celebrating the birth of Jesus in Bethlehem in Judea. How natural that there should be so many peans hailing this, the most astounding and most blessed event in history! Among them, one of the most popular is the *Noël* by the French composer Adolphe Adam. This composer was born in 1803 and died in 1856.

This is certainly a perennial, and each year school children, church singers, choruses and radio broadcasters perform Adam's *Noël*. Somehow its creator caught up in his melody all the flooding joy of the Savior's birth.

Adolphe Adam was famous for his operas—especially the one called *Le Postillon de Longjumeau*. M. Adam studied music with such famous French masters as Benoit and Boieldieu. In later life he was made professor of composition at the Paris Conservatoire, though this same institution had not looked upon him during his student days as little more than a talented dilettante and not to be too greatly encouraged. It is said, in fact, that he was allowed to enter the Conservatoire only on the amazing condition that he promise solemnly never to compose music for the stage. As you can discover from a list of his works, he promptly forgot this condition as soon as he had left the Académie.



## Evolution of Piano Playing and Virtuosity

By ISIDOR PHILIPP

PROFESSOR OF PIANOFORTE PLAYING AT THE PARIS CONSERVATOIRE

Translated from the French by Florence Leonard

(This is the Sixth and Last, in the Series of Notable Articles Which Began in the July Etude.)

HANS SCHMITT (1835-1907), of Vienna, was the author of numerous interesting works for teaching purposes, and very much the same were Wilhelm Teichmüller and Rudolph von Leipzig, Tobias Matthay (1858) in London, and his excellent disciple, Cuthbert Whitmore (1877-1927). The method of Matthay, like that of Breithaupt in Berlin, contains many ideas of Ludwig Deppe (1828-1890), an interesting teacher though little known. (Certain ideas of Deppe may be found in the Breithaupt technique; but Breithaupt's method includes many points not known to Deppe; and some of his fundamental principles are quite opposed to those of Deppe.—F. L.)

Two charming pupils of Matthay are Myra Hess and Irene Scharrer, both remarkable, both interesting exponents of his method. William Mason, a pupil of Liszt, is another pedagogue whose work on the technique of the piano are of the first rank. But there is only one good method—which is, to be able to play the piano! To change method is not always to improve method.

## "The Valkyrie of the Piano"

WE HAVE almost reached the end of our list and have not yet mentioned the admirable Teresa Carreño (1853-1917) who had rare musical intelligence and whose passionate, superb talent is famous. She studied with Georges Mathias. So did Raoul Pugno (1832-1914), exuberant and charming; and also Theodore Ritter (1841-1886), the most finished pianist of the French school, having wit, finesse, rhythm, vivid color, sentiment and style—all these qualities. Three admirable virtuosos of this period were Francis Planté, with clearness of style; Louis Diémer, most accurate; and Delaborde, of fiery spirit. Alfred Cortot was younger than these, but also remarkable. These are the most famous of the French pianists.

Throughout Italy, Germany, England and America, many conspicuous artists contribute each his share of novelty to the art of the piano. Space permits the mention of only those who are best known.

## An Italian Group

IN ITALY, Giuseppe Martucci (1856-1909) was a very remarkable pianist and a professor of the highest rank. Enrico Bossi was another. Beniamino Cesi (1845-1907) wrote a work on piano technique which will be a classic. Magellini (1871-1912) was a charming virtuoso and an interesting teacher. His *Metodo d'Esercizi Tecnici* is strikingly original. Giovanni Sgambati (1843-1914), and his pupil, Felice Boghen, produced some "Exercices Journaliers" (Daily Exercises) and instructive editions of unusual worth. Ernesto Consolo, the pianist, is a remarkable artist.

In Germany we have Ansgar, Edwin Fischer (a pupil of Breithaupt), Gottfried Galston, Arthur Schnabel, Petri and Gieseking. In America are Ernest Hutcheson, an exceedingly worthy artist, and a host of foreign artists who have become naturalized Americans. Among these latter must be mentioned Alberto Jonas of rare cultivation, who has brought out a

masterly "School," a work of the greatest significance, which will be of much-making, which is not surpassed; Guiomar Novais controls infinite modulations of tone by her skilled fingers, and knows beauty of detail of nuance, of soul, and the style of each composition. Wilhelm Backhaus has everything—fullness, power and delicacy. There are still others, whose names escape me, since I have not heard them. Siliti ranks among the greatest pianists of the day.

## Some Living Titans

AMONG THE VIRTUOSI of world-wide reputation must be mentioned Arthur Schnabel, of miraculous technique, ideal sonority, surprising style, animation, contagious passion, soul, sensitiveness—one of the most extraordinary virtuosos of our time. Ignaz Friedmann, whose interesting works are not yet well enough known, is also a player of formidable technique, of delicate and sensitive talent, spiritual, vivid. Last, but not least, is Sergei Rachmaninoff, whose Concertos, Etudes, Sonata, and Etude Fantasia are works full of strength and of

original expression. His marvellous virtuoso talent is uncontested and incontestable.

There are many names of virtuosos which might yet be mentioned, some of them very remarkable. But I shall content myself with adding only a few. Wanda Landowska is a very intelligent musician, remarkable clavecinist and pianist of charm. Among the French virtuosos are Youra Guller, whose pure, expressive style is most captivating; and Jeanne-Marie Dorré; the new Carreño, whose prodigious memory, magical technique, bravura, a rare artist, grace and delicacy, make a rare artist. Side by side with the ever increasing skill of the virtuoso, one must increase in the book of gold, of Progress, the names of the makers of pianos—the artisans or inventors who were geniuses. The ideal tone quality of certain instruments, their power, their clearness, are prodigious. From Hans Ruckers and Cristoforo to Steinway—what a road they have traversed!

## Growth of the Piano

THE PIANO at its birth had but 61 keys. To-day it has 91. The field for the pianist is thus expanded by a

half. The volume of tone, modified by the pedals, has been increased to the greatest proportions.

The evolution of the hand in playing was gradual. Before the day of Johann Sebastian Bach and Couperin, the thumb was not used at all, upon the keys. It was placed upon the wood, to support the hand.

The following is the fingering of the scale of C, used by Purcell in 1684:

Right hand: 12343434343435 (2 octaves).

Left hand: 54323223232321.

Bach invented a fingering which not only used all the fingers but also made the thumb of the first importance. It became more important than the other fingers. According to Forkel, Bach played as follows: the five fingers were curved so that their tips would fall perpendicularly on the keyboard, upon which they formed a parallel line. He played with so controlled a touch and one so little emphasized, that the movement was scarcely perceptible. Only the first joint of the finger was moved. The hand kept its rounded form, even in difficult passages; the fingers were lifted very slightly above the keys. Kalkbrenner says, in his "Method," that the hand should "attack" the key sometimes by caressing it gently, sometimes by approaching it suddenly as a lion on its prey!

Thalberg says: "It is necessary to knead the piano with a hand of steel and with fingers of velvet."

## Piano Literature Expands

THE MODERN MASTERS of the piano have enriched its literature with new effects which tend to transform the descendant of the modest clavichord into a sort of miniature orchestra. Tchaikowsky, César Franck, Grieg, Widor, Scriabin, Lisajouff, Debussy, Ravel, Albeniz. What technical inventions are the results of their genius! Simple and complex, the art of Debussy or Ravel is revealed in the refinement of their harmonies, the elasticity of their rhythms, and their delicate sense of tone quality. Both are like silversmiths in music, often producing effects for the brain than for the ear. They love the piano; they know it well; they have produced masterpieces for it. (*Préludes* and *Études* by Debussy, *Sonatas*, *Onyx*, and *Scarbo* by Ravel.)

These observations shall close with a thought of Anton Rubinstein: "Instrumental music is the most intimate friend of man. This we must admit, particularly when we are suffering. But of all instruments the piano is the one which responds best to this feeling. Therefore I consider the study of the piano a benefit to humanity, and I should make it obligatory, in a school curriculum, in order to insure to the pupils this personal pleasure. I had played so much in public that I observed that, I did better before an audience than for myself alone. And when I observed that I played better for myself than for others—from that day I ceased to play in public." Other interesting thoughts in this field of study will be found in "Mezzotints in Music" and "The Royal Road to Parnassus" by James



LEOPOLD GODOWSKY AND ISIDOR PHILIPP  
A RECENT PORTRAIT, TAKEN IN PARIS



Huneker, and in "Great Pianists on Piano Playing" by James Francis Cooke.

### A Table of the Sonatas of Beethoven In Order of Difficulty

Sonata, Easy, Op. 49, Nos. 1 and 2.	Sonata, Op. 79
Sonata, Op. 14, Nos. 1 and 2.	Sonata, Op. 2, No. 1.
Sonata, Op. 2, No. 1.	Sonata, Op. 10, Nos. 1 and 3.
Sonata, Op. 22	Sonata, Op. 23
Sonata, Op. 13	Sonata, Op. 2, No. 2.
Sonata, Op. 2, No. 2.	Sonata, Op. 10, No. 2.
Sonata, Op. 78	Sonata, Op. 2, No. 3.
Sonata, Op. 2, No. 3.	Sonata, Op. 7
Sonata, Op. 28	Sonata, Op. 26
Sonata, Op. 31, No. 1.	

Sonata, Op. 54	Op. 2, No. 3.
Sonata, Op. 27, No. 1.	Op. 49, No. 2.
Sonata, Op. 27, No. 2.	Op. 7
Sonata, Op. 90	Op. 10, No. 1.
Sonata, Op. 31, No. 3.	Op. 10, No. 2.
Sonata, Op. 31, No. 2.	Op. 10, No. 3.
Sonata, Op. 81a	Op. 13.
Sonata, Op. 57	Op. 14, No. 1.
Sonata, Op. 53	Op. 14, No. 2.
Sonata, Op. 109	Op. 49, No. 1.
Sonata, Op. 110	Op. 22
Sonata, Op. 101	Op. 26
Sonata, Op. 111	Op. 27, No. 1.
Sonata, Op. 106	Op. 27, No. 2.
	Op. 28
	Op. 31, No. 1.
	Op. 31, No. 2.
	Op. 31, No. 3.
	Op. 53
	Op. 54

### In Chronological Order

Composed in	Op. 2, No. 1.
	Op. 2, No. 2.
	Op. 2, No. 3.
	Op. 2, No. 4.
	Op. 2, No. 5.
	Op. 2, No. 6.
	Op. 2, No. 7.
	Op. 2, No. 8.
	Op. 2, No. 9.
	Op. 2, No. 10.
	Op. 2, No. 11.
	Op. 2, No. 12.
	Op. 2, No. 13.
	Op. 2, No. 14.
	Op. 2, No. 15.
	Op. 2, No. 16.
	Op. 2, No. 17.
	Op. 2, No. 18.
	Op. 2, No. 19.
	Op. 2, No. 20.
	Op. 2, No. 21.
	Op. 2, No. 22.
	Op. 2, No. 23.
	Op. 2, No. 24.
	Op. 2, No. 25.
	Op. 2, No. 26.
	Op. 2, No. 27.
	Op. 2, No. 28.
	Op. 2, No. 29.
	Op. 2, No. 30.
	Op. 2, No. 31.
	Op. 2, No. 32.
	Op. 2, No. 33.
	Op. 2, No. 34.
	Op. 2, No. 35.
	Op. 2, No. 36.
	Op. 2, No. 37.
	Op. 2, No. 38.
	Op. 2, No. 39.
	Op. 2, No. 40.
	Op. 2, No. 41.
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	Op. 2, No. 45.
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	Op. 2, No. 88.
	Op. 2, No. 89.
	Op. 2, No. 90.
	Op. 2, No. 91.
	Op. 2, No. 92.
	Op. 2, No. 93.
	Op. 2, No. 94.
	Op. 2, No. 95.
	Op. 2, No. 96.
	Op. 2, No. 97.
	Op. 2, No. 98.
	Op. 2, No. 99.
	Op. 2, No. 100.

## Maintaining Concentration in Practice

By WILLIAM J. O'TOOLE

THE SUN shining through our windowpane warms us by its mild diffusion of heat. If, however, we focus the rays through a special glass, if, in other words, the sun is made to concentrate its heat, we can burn a hole through a block of wood. So, in practicing, if we focus the mind's energy through the glass of sane practice methods we shall be able to absorb completely the most difficult page of music. It is the business of the teacher or of the good musical magazine to furnish the glass, but it remains for the student himself or for the parents of the very young child to hold the glass in position, that is, to see that the daily practice schedule is carried out.

The length of a practice period should depend entirely on the ability of the student to concentrate. For the average student, fifteen to thirty minutes is the proper length for maximum results, though an advanced student or professional may attempt an hour period. After a few minutes of physical exercise or a walk around the block, another period may follow immediately. If a longer period is attempted there is apt to be lapses of attention in which mistakes will occur or hazy impressions will be formed, thus cancelling the effect of the concentrated study which preceded. By dividing the available time into a number of short periods the attention can be kept at a white heat. Moreover, in the interval between, the impressions will have had time to degenerate, to become a part of the student's mental life.

Perhaps one of the reasons why busy men get so much done is that they vary their activities but work on schedule. Students may do the same; there is no reason for keeping the school homework and music practice each in a separate long period. Punctuating with music the several hours of mental effort required for school lessons will leave the brain less fatigued. Short periods of instrumental study may be sandwiched between school studies, with advantage to both.

In order to secure the best results the student must be reasonable in taxing his

mind, scheduling the types of study that require the most concentration when the mind is fresh, while drill work on studies with which he is familiar, memorizing which has passed through the analytical stage, and all work which requires more repetition, may be studied when the concentration is not quite up to par. The morning is, of course, the best time for work demanding analysis, for new work of any kind. The following schedule is planned for two hours' practice.

### 1. FOR MORE INTENSE PERIODS:

**Technic—15 minutes**  
New exercises involving special concepts of touch, motion or weight release; new patterns in broken chords, scales or arpeggios.

**Memorizing—15 minutes**  
In its first stages or the committing of some particularly difficult passage which was not mastered the day before.

**Interpretation and Repertoire—30 minutes**  
Memorizing in a more advanced stage, requiring not mental but physical repetitions for permanence of retention. Emphasis on expression and musical feeling will delight the esthetic sense, make the student forget that he is tired and even give him new energy; one old piece every day.

**Harmony—15 minutes**  
At the keyboard or written. Creative expression in the simple ternary form

**New Piece—15 minutes**  
Analysis and repetition of difficulties using variations of rhythm, touch and dynamics to eliminate fatigue and allow longer concentration on the same tonal group.

**2. FOR LESS INTENSE PERIODS:**  
**Op. on Drill Exercises—30 minutes**  
Working for endurance, speed or a particular tone quality. Patterns in broken chords, scales or arpeggios that are well learned may now be done metricaly.

**Interpretation and Repertoire—30 minutes**  
Memorizing in a more advanced stage, requiring not mental but physical repetitions for permanence of retention. Emphasis on expression and musical feeling will delight the esthetic sense, make the student forget that he is tired and even give him new energy; one old piece every day.

**Harmony—15 minutes**  
At the keyboard or written. Creative expression in the simple ternary form

will vitalize the student's re-creation of the composer's ideas.

The next thing is to carry out the daily plan. Let the student remember that more concentration is required in approaching anything new. If he follows his plan religiously for a few weeks he will soon establish such regular practice habits that he will actually be uncomfortable whenever he is forced to miss his practice hour. He knows that irregularity in the habit of eating makes him uncomfortable and is not conducive to good health. In a similar manner he will let his feet find a steady daily practice if he is to be healthy musically.

Again, a just balancing of the amount of time for each practice item is as necessary as a balanced diet for the best results from each meal. Let the student, therefore, rule off a sheet of paper each week into half-hour blocks with the days of the week at the top and the half-hour periods along the left side of the sheet. He can then insert the names of the composers of his pieces, études or exercises as he practices and bring the record to his teacher. Keep a record of his practice in this manner will help him to form the habit of regularity.

In a lecture delivered at the Training School for Music Teachers, in London, Ernest Foxley Calverley declared:

"The appreciative study of music implies the development of taste. It is in the direction of taste that the mind of the student must be trained. The mind empty of all things save music is a danger to the race. Taste requires the stimulation which follows a living interest in the wide concerns of humanity. Literature only can provide the need. The musician is known by his books, and the same law operates in the case also of teachers of music. Music is the most responsive of the arts to the claims of taste, and a cultured taste in literature finds a ready echo in the imagination of those who live by music. The world is ruled by taste, and it is the privilege of the teacher to develop his own, that insensibly he becomes an influence tending to the uplifting of taste in his students."

ROOM IN THE FONTAINEBLEAU PALACE, FRANCE, DEDICATED TO THE MEMORY OF THEODORE PRESSER  
MARCEL DUPRE, WITH A CLASS OF ORGAN PUPILS

## THE ETUDE

Op. 57a.	Appassionata	1803-04
Op. 78.		1809
Op. 79.		
Op. 81.	L'adieu	1809-10
Op. 90.		1814
Op. 101.		1815
Op. 106.	(Hammerklavier)	1818
Op. 109.		1820
Op. 110.		1820-21
Op. 111.		1822

For the Sonata, Op. 106, Beethoven used the metronome—then a new instrument—and the tempo and speed of each movement. It is thus an excellent document for our today. Maelzel had, within about two years, made known this valuable aid, and the master, asked to give his approval, had written in 1817, a letter praising the metronome and promising to use one of the first subscribers to it. The Sonata was written in 1818.

## THE ETUDE

# Milan, the Shrine of the Opera

FOURTH IN THE SERIES OF MUSICAL TRAVELOGUES—VISITS TO THE SHRINES OF MUSICAL ART IN EUROPE

By JAMES FRANCIS COOKE

## PART II

### Milan's Famous Conservatory

LEAVING THE Casa di Riposo per Muscati, we paid a long awaited visit to the famous Milan Conservatory, properly named in honor of Italy's great idol, Verdi. The building it occupied was formerly a convent. The romantic history of this famous institution reaches far back into the archives of history. The duke of Milan, Ludovico Sforza, founded a school there as long ago as 1483, nine years before the discovery of America. Saved from the conservatory founded by Pope Nicholas V in 1482, it holds the rank of being Italy's first music school and possibly one of the first public schools of music in the world.

Over a century later (1570), the great Claudio Monteverdi came to this school and it became one of the most widely sought of all European musical seats of learning. Monteverdi in his day was regarded as a great modernist, even a dangerous iconoclast. He abandoned many of the old rules of counterpoint and introduced boldly unaccepted changes. He tried, to say nothing of the diminished triad, with an audacity which shocked his contemporaries and delighted posterity. Among other things he invented the device or recitative for dramatic music.

### Napoleon's Encouragement

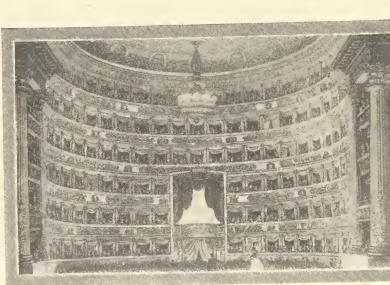
THEN FOLLOWED a period when the musical traditions of Milan were largely focused upon vocal music; and in 1807 Napoleon Bonaparte issued a decree founding the present Royal Conservatory of Milan. The order was issued by Napoleon Bonaparte, stepson of Napoleon and son of the ill-fated Creole Josephine. The Empress was six years older than Napoleon, and Beauharnais who later assumed the name of Napoleon was only twelve years younger than his stepfather. He was, himself, a soldier of no mean great interest in the new school, and it was soon in flourishing condition. Its activities were not interrupted until the Austrians seized the building for military purposes in 1848-1849. It occupies a building, once a convent, annexed to the church of Santa Maria della Passione. The conservatory is now under the direction of the brilliant Italian modernist composer, Ildarando Pizzetti. It has one of the finest musical libraries in Italy, directed by the gifted Fausto Torrefrancia.

Students are admitted subject to probation for one year. If they then succeed in passing an examination they are permitted to continue. The course for composition and string instruments is nine years long, that for wind instruments ten years, while the course in singing is eleven years.

Among the celebrated musicians who have studied at the Milan Conservatory are Giacomo Puccini, Mascagni (one year) and Italo Montecenzi. It was here that our own Amelia Galli-Curci graduated as a pianist (first prize and diploma) long before she dreamed of becoming a great singer.

### La Scala

THE GREAT musical glory of Milan, however, is La Scala, the most famous opera house in the entire world.



TEATRO DELLA SCALA, FROM THE STAGE

Curiously enough it takes its name from a church, since when it was built in 1776 under a decree of Empress Maria Teresa of Austria, it was erected on the site of Santa Maria della Scala (St. Mary of the Stairs).

The cost of the original building was about \$200,000, an enormous sum in those days. It was the largest and finest theater in the world at the time. The horseshoe-shaped interior has five tiers of boxes with a gallery above them. The building is 330 feet long and 122 feet wide. Its greatest feature is its huge stage going back from the footlights 145 feet, with a width of 98 feet. The proscenium opening is 34 feet wide. The capacity of the house is 3600. Approximately one thousand employees are required to maintain it, including one hundred and fifty dressmakers and tailors. At times it operates a school in which some fifty choristers and sixty dancers are kept in training. Far be it from us to make comparisons of the performances at La Scala with our own magnificent Metropolitan Opera Company. With Gatti-Casazza and Toscanini on Broadway, we have the managerial and artistic brains that have brought La Scala to its greatest recent

heights. We have not, however, the economic situation which permits the Milan house to employ artistic labor at a vastly lower figure and thereby attract an immense amount of attention to necessary detail. The admission prices at La Scala are by no means cheap. Five, six and seven dollars are asked for good orchestra seats when they can be obtained.

The ensemble, *mise en scene* and "atmosphere" at La Scala are simply unimpeachable. Let us suppose we happen to be there for a performance of the spectacular "Andrea Chénier" of Giordano. We are first confronted with the fact that the audience has come eager to hear an opera, not merely as a part of the social whirl, but as a part of the social whirl. There is some difficulty in announcing the beginning of the acts. This is accomplished by turning out the lights at intervals in threatening manner. Finally, when absolute silence is secured, the Maestro's baton descends, and one is instantly lost in the music drama.

### As the Milanese Know It

THE colossal stage permits of the movement of huge masses of singers and choristers in wonderful semblance of life.



ENTRANCE TO CONSERVATORIO DEL VERDI

The artists seem to live in their parts, rarely stepping out of the picture to solicit applause. The court scene is appalling in its reality, and, when we come to the final act in which Andrea and Maddalena ascend into the tragic cart that is soon to move beyond the massive prison walls to the guillotine—the apogee of Love and Death—we join with our Italian hosts in uncontrollable *bravos*. This is opera as the Milanese know it.

If you have difficulty in finding that age-old charm in Milan that you have come to look for in Perugia, Orvieto and Viterbo, you may ascend to the roof of the Milan Cathedral (providing you have the legs of a mountain climber) and look northward over the unexpectably gorgeous panorama of the distant Alps. These are not the peaks that one associates with frigidity (although they are snow-crowned) because nesting at their feet, one finds that semi-tropical paradise known as the Italian Lakes. At no place in the world is one so overwhelmed with beauty. Lago Garda, Lago Como, Lago Maggiore, Lago Lugano—dreams of scenery, incredible in their charm. Here color runs riot with romance. Small wonder that it has been for twenty centuries the incessant inspiration of poets, painters and musicians not merely of Italy but of all the world.

Milan, of all Italian cities, is most like America. In fact, in its hustle and bustle even Americans are somewhat nervous. The people are extremely intelligent and affable. In the older days, largely because of the prestige of La Scala, it vied with Paris as a center of voice culture. Vocal music was the life of the city, and in this way it is characteristically Italian.

There is, of course, a marked contrast between such a conservatory as this and the modern conservatory equipment. It is the same difference that one finds between Magdalen College at Oxford, England, and, let us say, the prodigious and marvelously efficient new Law School of Northwestern University at Evanston, Illinois. Probably no more beautiful hall exists in America than this one at the Northwestern University Law School, modeled after the English Parliament Building; but it is as different in its atmosphere as a Roman burial hall is from a Klieg light.

The problem of education is to determine whether the atmosphere of the ancient building, often approaching ruin, is more suitable to the education of the young than is a modern building equipped with every imaginable convenience and improvement; as, for instance, some of the new American conservatory buildings which, from the standpoint of artistic beauty and physical effectiveness, transcend many of the finest in Europe.

People in this day and age of the world are becoming insistent upon results rather than upon dreams. The magnificent record of the Milan Conservatory is history. We are of the opinion, however, that the new era in musical art which we are entering, while depending for its dreams upon contact with the old, will flourish more luxuriantly amid modern surroundings, provided those environments are in keeping with the finest translations of artistic ideals of yesterday to those of today.



## Master Discs

By PETER HUGH REED

THE GENERAL trend of interest seems to be toward recorded symphonic music. But there are many music-lovers who are also interested in unusual vocal discs. When a voice is distinctive in quality and ingratiating in its production, surely then it is welcome for itself. And when a singer combines fine musicianship with the imaginative ability to present a real story, then that singer becomes also an artistic necessity.

Such a gifted artist can make a song, an operatic aria or even a vocalise a very definite work of art, particularly if the technique of the voice is perfect and unobtrusive and the tonal flow a pure sound which presents a satisfying and pleasurable to the listener. From such singers, upon occasion, one cannot help but derive a delight equal to that received from a perfect instrumental performance. In view of these facts the writer has decided to present a series of vocal discs which he has recently heard and found worthy of critical praise.

To begin with, there are two records of Schubert songs, which all admirers of his music should hear. They are issued by Victor. Elisabeth Schumann who possesses a perfectly floated lyric soprano sings with ingratiating quality in *Die Post*, *Wohn, Im Abendroth* and *Die Vögel*, which are all recorded on disc number 6837; and Elena Gerhardt, that justly famous, lieder singer whose work has reached a maturity of perfection, presents *Der Leiermann* and *Der Wagmeister* on "Die Winterreise" on disc number 6838.

Margaret Sheridan, an Irish soprano with a voice of considerable youthful charm, and Aureliano Pertile, a tenor with a rare dramatic quality, unite in an excellent performance of the *Love-Duet* from "Madame Butterfly," on Victor record number 6832. The duet is begun at the point in the first act where Butterfly has completed the change from her "ponderous" wedding garments, and her angry relatives have finally desisted. The lovers are left alone in a dusk-filled garden. "Child from whose Eyes the Witchery is Shining" sings Pinkerton! The love scene which follows is recorded to the end of the act with only a short cut between the two parts of the record. Sheridan and Pertile sing with fine youthful animation, and the finale of the scene is built up by them into a gloriously impassioned climax.

On Victor disc number 6843 Pertile is heard to further advantage in two different types of operatic arias. From "Luise Miller," an early Verdi opera, he sings "Quando le sere al placido," which is written in the lyric style of a serenade. Reversing this record, we hear the tenor's frenzied outburst in the third act of Puccini's "Manon Lescaut." "Behold, I am Grief-stricken" sings des Grieux to the captain of the ship upon which Manon is to be deported to America. The young lover's sorrow so moves the captain that he asks him if he would care to go to America also; and the cete ends with des Grieux boarding the ship to be deported with Manon.

## Arias from the Russian Operas

ANOTHER interesting vocal record is offered by Nina Koshetz, the Russian lyric soprano. Her voice, although vibrant, is nevertheless sympathetic in its quality. On Victor record 9233 she can be heard in an interesting aria from Borodine's colorful "Prince Igor," and also in a charming lullaby from Rimsky-Korsakov's "Sadko," the opera from which the familiar *Song of India* is taken.



THE BEOGARS FLUTIST  
From a painting by Carl Spitzweg. One of the most popular pictures in the Munich Gallery

## THE ETUDE

know's "Sadko," the opera from which the familiar *Song of India* is taken.

Elsa Alsen, the dramatic soprano, has sung the *Liebestod* from Wagner's "Tristan and Isolde." It is beautifully rendered with a fine regard for diction, and the recording is excellent. Alsen interprets Isolde's Love-Death much more slowly than we usually hear it. She evidently conceives Isolde as being in an entranced state, somewhat dazed, which prevents her from quickening the emotions of the scene. It is an interesting conception and one that conforms with the character. This aria can be heard on Columbia disc 50083D. Before leaving vocal discs, mention should also be made of Rosa Ponselle's singing of *Miserere* from "Il Trovatore," with Martinelli and the prayer *La vespere degli Angeli* from *La Forza del Destino*. Miss Ponselle's luscious golden voice is heard to great advantage in these operatic excerpts. In fact, she has never been more vocally opulent or, for that matter, more satisfying, than she is in this (Victor 8097).

Passing on to some instrumental records, the Victor release of Schubert's "C Major Symphony," the work which Schumann said was of "heavenly length," is a superb recording. Dr. Leo Blech and the London Symphony are its exponents. What a healthy job he made of it, too! Although he is somewhat too ostentatious in the first movement of this melodious work, he is, in the second, most poetical. Again, in the *Minuet*, the graceful resiliency that Blech attains is all to the good. We recall the set issued by Columbia, where Hamilton Harty was conductor. Harty's reading was preferable here in the last movement. But for perfection in symphonic reproduction, combined with a vital performance, the Victor is undoubtedly better. The disc numbers are 9235 to 9240.

## Schubert Contributions

CONTINUING their Schubert contributions, Columbia recently issued his *Sonata in G major*, Opus 78, oftentimes termed *Fantasia Sonata*. This composition is an excellent example of its form conceived in a spontaneous and brilliant manner. Schumann once called it "the most perfect work, both in form and conception," which Schubert left; but this opinion should be applied only to his piano music. As a sonata it is simple in its musical expression and is therefore a work which requires fine tonal gradations from the interpreter. In its twenty-odd pages, Schubert has conceived some truly lovely passages of poetical lyricism.

Left Pousthoff, the Russian pianist, who plays the work, is a skilled and gifted artist. He renders it in an admirable manner, since his interpretation tends to permit Schubert's music to speak for itself. In a way his performance is nearly perfect, yet many people may consider his maxilline concept somewhat too vital for the delicacy of Schubert's melodic lyricism.

Speaking of sonatas—that delightful and all-too-brief one by Beethoven, *The Sonata in E Minor*, Opus 91, has been recorded by Polydor in a most commendable manner. The piano reproduction is just about perfect, and the playing of Wilhelm Kempff, the interpreter, is equally fine. This little work was written in 1814, a year generally free from worries and illness for Beethoven. It is most expressive of an inner happiness from that most masculine of tone-poets—particularly in its song-like second movement. The disc numbers are 62639 and 66912.

Three Schubert sets of recent issue, which duplicate others already available,

(Continued on page 966)

## THE ETUDE

REINALD WERRENATH, eminent concert band baritone, was interviewed some time ago by a representative of one of the leading magazines. Mr. Werrenath closed the lengthy interview by pleading another engagement, stating that he was soon due at the studio of a certain prominent vocal coach "for a lesson." The interviewer was astonished to learn that America's outstanding baritone who receives \$1500 or more for a single concert was still "taking lessons."

Nothing strange at all about it! The fact a musical artist continues to coach with specialists is but an evidence of his ever-burning ambition, his seriousness, his progressiveness and his high respect for his art. There are many great teachers who specialize in coaching grand opera and concert artists.

Fully fifty per cent of the artists of the New York Metropolitan and Chicago Civic Opera Companies, two of the world's most excellent operatic organizations, spend some time each year coaching in new roles and new repertoire (for concert) with distinguished vocal coaches and securing aid in further vocal development and interpretation. The same is true of many of the concert violinists and pianists.

It is only through this continual study and striving for higher attainments that they are enabled to gain added prestige and public favor. They know that they would begin to stagnate artistically and would soon lose their popularity if they failed to continue their artistic growth.

Each year sees large numbers of capable and progressive teachers flocking to New York, Chicago, Paris and lesser music centers to enroll in artist classes for advanced work, to improve their technique, their style of performance and their repertoire, but more especially to learn the most advanced methods of teaching.

These teachers find it necessary to make new artistic contracts, to glean ideas from other teachers and great pedagogues. From fact that they go away for further study gives them added prestige at home and enables them to demand a higher fee for their instruction.

It is just as essential that teachers and directors of bands and orchestras should develop the habit of coaching with those who are able to advance them in their

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profession. There has occurred the most remarkable advance in the development of bands within the last ten years with the result that there is a most urgent need for conscientious, serious-minded and well-equipped directors.

## Higher Training

THE MAN who, ten or fifteen years ago, was considered a capable director of amateur and school bands would not necessarily be deemed efficient to-day unless he had studied and kept step with the rapid advancement made by school bands and orchestras. Now that these school organizations are playing many of the classic overtures and suites, Liszt rhapsodies, portions of the great symphonies of Beethoven, Schubert, Haydn, Tschakowsky, and so forth, the ability to conduct overtures, gavottes, simple serenades and amateurish potpourri will not longer suffice.

Furthermore, it requires much more ability to secure proper results from a band containing a full complement of flutes, oboes, clarinets, bassoons, saxophones, horns, trumpets, and so forth, than from the old time band of twenty pieces in which a piccolo and three clarinets constituted the windwood section.

Considerable ability and imagination are required to be able properly to revise and arrange the parts so as to secure satisfactory balance and color. Mere time-beaters will no longer suffice.

Directors can be found everywhere who have made but slight study of the complex

art of conducting in all its ramifications, who know but little, often nothing, of the science of harmony and arranging, who have formed but slight acquaintance with any of the masterpieces of musical literature, who have learned but little about correct and efficient methods of teaching. Yet one rather often meets such men who are lacking in the essential equipment of teacher and director who will not readily "admit" that there is practically nothing more for them to learn about the musical profession. Some of them do indeed have an awakening and, upon a realization of their deficiencies, begin a course of serious study. Some of them, however, continue to be blatant egotists who wander blindly through the mist of their own stupidity.

Many bands are heard in contests, bands which clearly indicate potential artistic possibilities beyond the ability of their directors to realize. Some of them could leave, with more competent direction, secured first honors rather than third or fourth places.

The failure was generally due to a misconception of the music performed—to a lack of knowledge of the correct tempo, phrasing, dramatic content, correct tonal balance and contrast in coloring and dynamics. In many such cases I have felt sure that, had the director sought the advice and coaching of a capable conductor who was thoroughly conversant with the music being studied, the performance might easily have been improved from twenty-five to fifty per cent excellent in a few rehearsals.

It is Mr. Michelsen's loss the respect of his members in consequence? He most assuredly has not. He has instead in-

## Wise Enough to be Modest

THE DIRECTOR who feels that it would be an acknowledgment of weakness upon his part to seek the assistance of someone more advanced in the profession, or that it might result in a lessening of the respect shown by members of his organization or by those who employ him, must realize that this step serves to increase the respect of his associates. For it clearly demonstrates his high regard for his work, his seriousness of purpose and his whole-hearted interest in the welfare of his organization, and indicates that he is neither conceited nor shallow-minded.

Some of the outstanding bandmasters who have entered various contests have not hesitated to engage the services of others in coaching them and their bands before contests or contests. In England, where contesting has been general for many years, it is the usual procedure to secure the services of a special trainer or coach.

Mr. A. R. McAllister, director of the Joliet High School Band, which has won the national championship for three successive years, has secured coaching in the revision and interpretation of his numbers and in the performance of his band at rehearsal. He has sought criticism in the presence of his band at rehearsal and lost none of its high respect by doing so. He has no hesitancy in stating that he has sought expert advice in the preparation of his programs.

Mr. Peter Michelsen, director of the Richland Center (Wisconsin) High School Band, which has won the state championship for five years, has sought special coaching for several years. He has had a well-known bandmaster assist in revising and interpreting his numbers. He has had this bandmaster at some of his rehearsals to suggest changes in tempo, phrasing, tonal balance, dynamics and arrangement of parts and has asked him to demonstrate his ideas by taking charge of the band and conducting it through various passages or whole numbers.

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(Continued on page 949)



HAMMOND HIGH SCHOOL ORCHESTRA, ADAM P. LESINSKY, DIRECTOR, INDIANA STATE CHAMPIONS: 1927-1928





## SCHOOL MUSIC DEPARTMENT

Conducted Monthly by  
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



THE THREE phases, vocal music, appreciation and instrumental music, form the curriculum of the music in the Junior High School. The present discussion has to do with the first phase only, and, more specifically, with the many problems involved in properly relating the pupil's singing experiences with the purposes and functions of the Junior High School. These purposes have been stated in many easily available books and articles. Two quotations may be placed in the Junior High School plan.

"In brief, the purpose of the Junior High School is to be a friend of the adolescent boy and girl by giving them lives full and rich and joyous in the present and thus full and rich and joyous in the days and years to follow" (*Junior High School Education*, Calvin Olin Davis).

"To the Junior High School is ascribed the task of acquainting the pupil with an ever-broadening environment, thus enriching and socializing his life. The Junior High School should provide opportunities for that type of leadership which in democracy makes for profitable leisure as well as for a well-planned vocation" (*Junior High School Procedure*, Tooton and Struthers).

In these, and indeed in practically every summary of the province of the Junior High School, there is clearly expressed the important place which music must play in a well-rounded course of study.

### Singing Opportunities

THE PUPILS opportunities for singing are usually offered in four ways, through class instruction, assemblies, choruses and glee clubs. Class instruction is usually confined to the seventh grade, and the classes frequently are treated very similarly to those in the old 8-4 plan. Definite instruction is usually given in advanced sight-reading and in the practice of suitable songs and part songs, generally for three unchained voices.

Assembly singing is commonly held once a week. The entire school is brought together for some form of general instruction or entertainment, and the singing is an incident of the occasion. Music teachers are well aware of the importance of anticipating these meetings and preparing in advance suitable music for the assembly to sing effectively.

## Vocal Music in the Junior High School

By OSBORNE MCCONATHY

Regular chorus practice is held with eighth and ninth grade students, sometimes with both grades together though more commonly with two choruses each formed from the pupils of a single grade. The eighth grade chorus is usually required, and there is about an even difference in the practice of making optional or required the attendance on the ninth grade chorus. Glee Clubs are generally formed of the particularly interested and vocally talented pupils selected by the teacher from a list of applicants. There will be a Boys' Glee Club, a Girls' Glee Club and sometimes a Mixed Glee Club. Most frequently the Mixed Club is formed by combining the two other organizations. The Glee Clubs usually practice outside school hours, though there is a growing tendency to schedule this activity as a regular school subject.

### Classification of Voices

OF COURSE, the greatest problem of the singing lesson in the Junior High School is the changing voice of the boy. Formerly there was a widespread opinion that the boy should not sing at all during the change, but few leaders in the field of school music now hold this view. Singing is not nearly as trying to the voice of the boy as is the calling and yelling ordinarily indulged in by his games; it will even have the tendency to help his voice under proper conditions by requiring him to sustain an even and pleasant tone. This refined use of the voice serves as a form of vocal exercise, gently yet stimulating, providing the relaxed muscles of the vocal apparatus with an opportunity for controlled practice.

One of the things most to be avoided is the "break" in the boy's voice. By continuing the use of the singing voice on the soprano part until the relaxed muscles of adolescence can no longer sustain the tension, the "break" is almost sure to

come. And it is a real "break," a real injury, that may do a lasting harm. This may be avoided by gradually changing the compass requirements of the voice, placing the pupil from time to time on a lower voice part. Thus a boy who has been singing soprano may be changed to the second soprano, then to the alto, the alto-tenor, and finally, with the real changing of the voice, to the bass part.

The skill of the instructor must be carefully exercised in making these assignments. He must anticipate the gradual relaxing of the muscles in ample time to make the change of assignment before there has been any vocal strain and yet not until the lower part may be sung comfortably. Frequent voice testing is necessary to keep him informed on the rapid shifting of the boy's voice. It is usually advisable to hold regular individual voice tests at the beginning of each semester and additional individual tests whenever the attitude or the facial expression of a boy leads the instructor to suspect that difficulties are being experienced. The boys should be encouraged to ask for a test when they feel that the assigned part is growing uncertain or difficult.

### The Changing Voice

NOT UNFAMILIARLY comes teachers find serious difficulty in determining the exact place to assign the boy. Women, not having the experience of the changing voice compass, are always able to determine whether or not the boy is singing in a lower or higher octave. For this reason many women teachers are apt to assign all the boys to a single part and arrange their choruses in three parts only, soprano, alto and bass. One of the most important tasks for every woman teacher of singing in Junior High Schools is the correct determining of the exact compass of every boy's voice.

Even then the matter of correct assignment to the proper voice part in the chorus is not completed, for, in making the assignments, the vocal quality must be considered as well as the general physical development of the boy.

True quality has also a most important place to fill in determining the correct placing of the girl's voice for part singing. Most girls whose voices have been well treated in the earlier years will have a wide compass in the seventh and eighth grades. The teacher must decide on the part assignment frequently by the quality of the tone. This is a matter which cannot well be illustrated in a written article, especially in one as brief as the present. But it is one of the most vital and important duties of the teacher to place the pupils in the division best suited to their voices.

The teacher must guard against the natural temptation to determine an assignment according to the needs of her chorus. A musical soprano, able to carry the lower part because of her superior ear, may easily have her voice spoiled permanently by an assignment which helps the choral effect but carries her voice out of its natural range.

### Types of Material

IN DIFFERENT localities we shall find different vocal conditions in the Junior High School. Usually there are few less in the seventh grade, though there are places where big seventh grade boys form a distinct bass part. Where there are only a few seventh grade basses, those boys sing with the eighth grade choruses. In this way the seventh grade class can confine its study to music for unchanged voices, a much more desirable plan than having the bass part inadequately represented.

Unless conditions definitely demand another treatment it is advisable to treat the seventh grade as a singing class, studying songs for one, two and three-part unchanged voices. There is a wealth of beautiful material available, and the seventh grade, if free from the problem of the immature bass, can do much delightful and interesting singing. Frequent singings of songs with a good piano accompaniment will add interest and variety to the lesson.

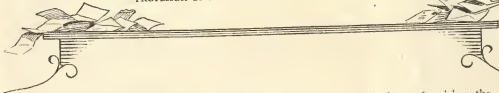
The eighth grade is usually ready to

(Continued on page 939)

## The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.  
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



reached. Arpeggios and finger exercises may be similarly treated. Eventually the finger is acquired in connection with pure technique ought to react on all his work.

### Defective Eye-Sight

I am going to teach piano to a fifteen-year-old girl whose eyes are very weak and not in a condition to be used too much. The sister, eleven years of age, will start at the same time and is prepared to see her eyesight as much as possible. I might say that the girl who has poor eyes is ready to do anything I suggest to help herself along. If she can only teach her, she herself (like all young folks) is not nearly so anxious to save her eyes as I am. She sings in a choir and has a good idea of time. Any suggestion will be appreciated.—Mrs. M. A. B.

There ought to be some way out of the difficulty, since many totally blind people have become good pianists.

As to technique, one can get along with very little note-reading, since scales, arpeggios and finger exercises may be taught directly on the keyboard. Explain scale-formation to her, for instance, and have her construct scales directly from the prescribed formulae of steps and half-steps. In giving finger exercises, teach her to transpose them into various keys, as she becomes familiar with their scales.

Choose for her reading studies and pieces which are printed in clear and large type. Many elementary books, such as John Williams' *First Year at the Piano*, fill this requirement.

For the rest, you will have to emphasize memorizing. Let her learn a piece by playing each measure or phrase two or three times from the notes and then repeat it without them until she has it thoroughly in mind.

She ought to take at least two lessons a week since she will need more than the ordinary amount of supervision. It would be a good plan for the two girls to be present at each others' lessons. No doubt the younger sister will prove a valuable help and will herself be benefited by aiding her sister.

### Speeding Up

What do you do with pupils who simply cannot slow down?—Mrs. J. C. V.

This is a fault that is on the right side of the fence; for it is much more important for a pupil to play with care and precision than to push on before the foundations are well laid.

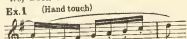
But there often comes a time in the study of a piece when a "dead level" seems to be reached. Here is where you must furnish a fresh burst of enthusiasm in some way or another. While the pupil is playing his piece, try playing the melody with him in an upper octave, putting a lot of added rhythmic animation into the performance. This ought to fire him with new ideas and get him out of the fatal "dog-trot" of his playing.

Similarly, spend a few minutes of each lesson in playing duties with him, pushing him on gradually to more speedy tempos.

Finally, attack the problem from the standpoint of technique. After a scale has been mastered slowly, for instance, let the speed be quickened gradually by the use of the metronome until an allegro has been

### Non Legato Touch

Will you kindly tell me how the following passage should be played? It is taken from Study No. 48, on page 29 of Mathews' *Graded Studies*, Book 1.

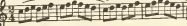


I have always taught my pupils to play the notes with the dot underneath in a detached manner, hand stopped.

My little boy, now taking lessons from a teacher who is a concert pianist, says that he has been playing this exactly according to her and that the passage should be played very smoothly. She stresses the only point for "very smoothly" as non-legato. I have always thought that this term meant not smoothly.

This teacher also lays great stress on the fingers always being raised as high as possible as the way in which the fingers are pressed down on the keys is natural to the desired tone. Yet it seems that in the last passage it is natural to leave the fingers higher.

The following passage



is taken from *School of Velocity for Beginners*, by Chittell, Op. 141. Will you please tell me whether the above passage should be in the C of the third measure or in D?

K. E. A. P.

(1) You are correct in assuming that the notes are to be detached, but *staccato* is too strong a term for them since, when dots are used with the slurs, the notes should be rendered more nearly legato by hopping along on one foot. Evidently your weight is on the ground, except during the instant that the hop takes place. Similarly, in the non-legato touch, you should sustain each note until just before the next note is due, and then "hop" to it, as it were. Each of these hops is effected by throwing the hand slightly from the wrist, so that the finger is drawn into the key (hand touch).

Since the word *smoothly* is usually applied to a perfect legato, it seems a little out of place here. *Easily* would perhaps fit in this instance. Most modern teachers

I see no reason for raising the fingers in this instance. Most modern teachers

have abandoned the idea of raising the finger to produce a more forcible blow, which is best secured by other means, such as rotation of the forearm. Some finger-raising may be resorted to, however, to produce cleanness in rapid passages.

(2) Each phrase closes with a C (the first note in measure 3 and 5 respectively). While each new phrase then logically begins on the following D, the phrase mark is made to begin over C to show that the phrases are not separated in performance.

### Short Thumbs

My thumb is unusually short in comparison to the rest of my fingers. As a result, it is hard for me to play arpeggios, especially with my right hand. Can you suggest any remedy?—H. M.

You ought to overcome this difficulty, partially, at least, by keeping your right hand turned decidedly to the left and your left hand to the right, thus:



About ten years ago I received from Mr. Godowsky a concept of the value of arm rotation in playing the piano. He wanted to incorporate these principles into his playing. Advantages noted are as follows:

1. Increased mobility in finger work.

2. Increased flexibility in the wrist.

3. Greater perfect control against setting of muscles in forearm while playing the piano.

4. Greater power in fourth and fifth fingers and more correct use of thumb.

5. Better relaxation resulting in easy control of advance and general guidance of movement in consecutive tones.

6. Greater freedom throughout the whole arm-structure, from shoulder to the fingers, conducive to increased fluency in playing.

Every time you play a C, let the forearm rotate to the left (1), and, conversely, whenever you play the alternate notes, let it rotate to the right (2).

Similarly, practice the following exercise with the left hand, and the right hand, as in the above diagram. Rotate to the left in playing with the thumb and to the left in playing with the other fingers:

Ex. 3



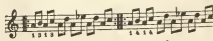
I am puzzled as to some points in harmony and would like your definition of some of them.

1. Diminished seventh chords. I have read that a diminished seventh chord is reckoned from the tonic and that it is a chord of the seventh built on the dominant. I am not sure which we are playing? For instance, is there not a difference between a diminished seventh and a C dominant seventh? Does a diminished seventh and a G dominant seventh flow should I explain the difference of the dominant seventh to pupils?—A. B. Q.

1. The chord of the diminished seventh consists of three minor thirds placed one above the other, thus: C-E-G-B. From its root to its highest note is therefore a diminished seventh—whence its name. Evidently, if this chord is reckoned from the tonic of a major key, this tonic must be sharp; also the seventh above must be flatted, as in the above instance.

But in reality the diminished seventh is

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROBABLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.



These exercises, practiced for ten or fifteen minutes daily, ought to cultivate the proper habits for performing long arpeggios competently.

### Advantages of Forearm Rotation

In the following letter from Mr. Russell Vincent, of Los Angeles, California, the advantages of forearm rotation are well summarized:

Permit me to express my appreciation of the interest and advice of a more general adoption of the modern principles of forearm rotation. The advantages of forearm rotation are well summarized:

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2. Increased flexibility in the wrist.

3. Greater perfect control against setting of muscles in forearm while playing the piano.

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(Continued on page 937)



A DOUBLE QUARTET, AS OUR CONTEMPORARY, "LE COURRIER MUSICAL," SEES IT







# POLONAISE IN A FLAT MAJOR

FR. CHOPIN, Op. 53

See a Master Lesson by Mark Hambourg on another page of this issue.

Maestoso

1 *p* 2 *p* 3 *slower* *peresc.* 4 *faster* 5 *slower* 6 *f* 7 *p* 8 *heavy* 9 *cresc.* 10 *Bring out B flat, C, and D flat* 11 *f* 12 *cresc.* 13 *p* 14 *cresc.* 15 *like Trombones* 16 *a tempo* 17 *Mark these three octaves well* 18 *f* 19 *slower* 20 *f* 21 *f* 22 *dim.* 23 *Bring out these notes* 24 *f* 25 *f* 26 *piu f* 27 *f* 28 *a tempo* 29 *tremendous crescendo*

## THE ETUDE

## THE ETUDE

31 *cresc.* 32 *slower* 33 *ff* 34 *a tempo* 35 *slower* 36 *faster* 37 *dim.* 38 *ff* 39 *Bring out* 40 *ff* 41 *ff* 42 *ff* 43 *ff* 44 *ff* 45 *ff* 46 *ff* 47 *ff* 48 *ff* 49 *ff* 50 *ff* 51 *ff* 52 *ff* 53 *ff* 54 *ff* 55 *ff* 56 *ff* 57 *ff* 58 *ff* 59 *ff* 60 *ff* 61 *ff* 62 *ff* 63 *ff* 64 *ff* 65 *ff* 66 *ff* 67 *ff* 68 *ff* 69 *ff* 70 *ff* 71 *ff* 72 *ff* 73 *ff* 74 *ff* 75 *ff* 76 *ff* 77 *ff* 78 *ff* 79 *ff* 80 *ff* 81 *ff* 82 *ff* 83 *ff* 84 *ff* 85 *ff* 86 *ff* 87 *ff* 88 *ff* 89 *ff* 90 *ff* 91 *ff* 92 *ff* 93 *ff* 94 *ff* 95 *ff* 96 *ff* 97 *ff* 98 *ff* 99 *ff* 100 *ff* 101 *ff* 102 *ff* 103 *ff* 104 *ff* 105 *ff* 106 *ff* 107 *ff* 108 *ff* 109 *ff* 110 *ff* 111 *ff* 112 *ff* 113 *ff* 114 *ff* 115 *ff* 116 *ff* 117 *ff* 118 *ff* 119 *ff* 120 *ff* 121 *ff* 122 *ff* 123 *ff* 124 *ff* 125 *ff* 126 *ff* 127 *ff* 128 *ff* 129 *ff* 130 *ff* 131 *ff* 132 *ff* 133 *ff* 134 *ff* 135 *ff* 136 *ff* 137 *ff* 138 *ff* 139 *ff* 140 *ff* 141 *ff* 142 *ff* 143 *ff* 144 *ff* 145 *ff* 146 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*ff* 591 *ff* 592 *ff* 593 *ff* 594 *ff* 595 *ff* 596 *ff* 597 *ff* 598 *ff* 599 *ff* 600 *ff* 601 *ff* 602 *ff* 603 *ff* 604 *ff* 605 *ff* 606 *ff* 607 *ff* 608 *ff* 609 *ff* 610 *ff* 611 *ff* 612 *ff* 613 *ff* 614 *ff* 615 *ff* 616 *ff* 617 *ff* 618 *ff* 619 *ff* 620 *ff* 621 *ff* 622 *ff* 623 *ff* 624 *ff* 625 *ff* 626 *ff* 627 *ff* 628 *ff* 629 *ff* 630 *ff* 631 *ff* 632 *ff* 633 *ff* 634 *ff* 635 *ff* 636 *ff* 637 *ff* 638 *ff* 639 *ff* 640 *ff* 641 *ff* 642 *ff* 643 *ff* 644 *ff* 645 *ff* 646 *ff* 647 *ff* 648 *ff* 649 *ff* 650 *ff* 651 *ff* 652 *ff* 653 *ff* 654 *ff* 655 *ff* 656 *ff* 657 *ff* 658 *ff* 659 *ff* 660 *ff* 661 *ff* 662 *ff* 663 *ff* 664 *ff* 665 *ff* 666 *ff* 667 *ff* 668 *ff* 669 *ff* 670 *ff* 671 *ff* 672 *ff* 673 *ff* 674 *ff* 675 *ff* 676 *ff* 677 *ff* 678 *ff* 679 *ff* 680 *ff* 681 *ff* 682 *ff* 683 *ff* 684 *ff* 685 *ff* 686 *ff* 687 *ff* 688 *ff* 689 *ff* 690 *ff* 691 *ff* 692 *ff* 693 *ff* 694 *ff* 695 *ff* 696 *ff* 697 *ff* 698 *ff* 699 *ff* 700 *ff* 701 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★ From here go back to B and play to A; then play Trio.



## TRIO Harmoniously very full tone

*slower* (102) *pp* like galloping horses in the distance. See Diagram

*sotto voce* (104) *sempre staccato* Bring out

Bring out (110) *cresc. poco a poco* (112) *cresc. molto* Bring out abrupt change of Key

*slow and deliberate as in bar 81* (118) *slower* (120) *a little slower bring out melody in right hand*

(124) (125) (126)

## THE ETUDE

Hold D natural a little longer than its proper value

This section to be played Rubato

(127) *sf* *p* *melodically* *accelerando* *slower* *in tempo* *poco cresc.* (131) *p* (132) (133)

(Hold a little on B flat.) (134) (135) *mf* (136) (137)

*accelerando* *ritardando* (138) *poco cresc.* (140) *mf* (141)

(142) *sf* (143) *sf* *dim.* (144) *sf* (145) *sf*

*smorzando* (146) (147) (148) (149) *D.S.*

*mysteriously* (150) *pp* *cresc.* *very legato* (151) *sempre tres.* (152) Bring out lower notes *ritenuto* (153)







## CONTRA DANCE

No. 2

L. van BEETHOVEN

Another of the delightful lighter compositions of Beethoven. Grade 4.

Allegretto M. M.  $\text{♩} = 96$

Compositions of Beethoven, Grade 2. L. van BEETHOVEN

Allegretto M. M. No. 96

*p* *molto dolce*

*molto cresc.* *ff* *p dolce*

*dolce con. espress.*

*pp poco rit.* *espressivo* *a tempo*

*CODA* *dolce possibile*

*dim.* *cresc.* *pp dim.*

*Fine*

*D. C. al Fine e poi la Coda \**

\* From here go to the beginning and play to *Fine*; then play *Coda*.

\* From here go to the beginning and play to *Fine*; then play *Coda*.

The latest song success by the composer of  
"At Dawning" and "From the Land of the Sky Blue Water."  
S. H. M. BYERS

# MEMORY

CHARLES WAKEFIELD CADMAN

*mp*

The moon was rid-ing thro' the night — The stars shone on the sea, — And all the summer's sweet de-

*mf* *mp legato*

light seemed made for you — and me. — Oh won-drous then was life and love, — A some-thing half di - vine, — and brighter

*mf* *3 rall.* *piu mosso*

shone the stars a - bove — Be-cause that you were mine. The years have gone, a - gain the moon drifts

*mf* *3 rall.* *molto movimento*

slowly on its way — I, too, am drifting all a - lone — Here by the star-lit bay — Yet not a - lone, one guest is

*mp* *mp con affetuoso*

mine — Wher - ev - er I may be; — I need not sor - row nor re - pine. — For mem-o-ry walks with me.

*mf* *con tenerezza 3 rall.*

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A new arrangement of this well-known masterpiece.

ADORATION  
SECONDO

FELIX BOROWSKI

Andante M.M. ♩ = 72

ADORATION  
PRIMO

FELIX BOROWSKI

Andante M.M. ♩ = 72



## SECONDO

*cresc.* *cresc.* *poco* *a poco*  
*p cresc. tren.* *poco a poco* *molto rall.* *fff*  
*cresc.* *f*  
*rall.* *p a tempo* *tranquillo* *rall.*

In processional style  
for indoor marching.

## MARCH OF THE CLASSES

SECONDO

Maestoso M.M.  $\text{♩} = 108$ 

M. L. PRESTON

*mf*  
*f*  
*cresc.* *mf*  
*D. C.*

## PRIMO

*cresc.* *cresc.* *poco* *a poco*  
*p cresc.* *poco a poco* *molto rall.* *fff*  
*cresc.* *f*  
*rall.* *p a tempo* *tranquillo* *rall.*

## MARCH OF THE CLASSES

PRIMO

Maestoso M.M.  $\text{♩} = 108$ 

M. L. PRESTON

*mf*  
*cresc.* *f*  
*cresc.* *mf*  
*D. C.*



## A SONG TO THE STARS

RALPH KINDER

A new and charming voluntary.  
Moderato con moto

**Moderato n moto**

Manuel

Pedal

Trio

Sw. Ch. tempo rubato ad lib. tempo ad lib.

tempo rit. Sw. tempo rubato ad lib. tempo ad lib.

Gt. Ch. rit. Fine tempo Ch. ad lib. tempo Sw.

ad lib. Ch. tempo no rit. Sw. rit. tempo Ch.

ad lib. Sw. ad lib. Sw. Ch. Sw. Ch. \*D.S. Sw.

Tempo ad lib.

Harp or Gt. Doppel Flute

Copyright 1928 by Theodore Presser Co. \* From here go back to S and play to the end of the piece.

Violin I

Violin II

Viola

Cello/Double Bass

Andante

Allegretto

rit.

tempo

D.S. al Fine

Ch.

## BERCEUSE

JENŐ DONÁTH

An old-world cradle song. Very melodious.

Andante M.M. ♩ = 72

An old-world cradle song, very melancholic.

Andante M.M. = 72

Violin

Piano

*mp* *pp* *mf* 2-do *pp*

*con espressione* *poco ritardando* *Fine*

*Poco più mosso* *mf* 2-do *pp* 2-do *pp* *poco ritenuto* *Il corda*

*a tempo* *1-o poco* *Il-a molto ri-tar-tan-do e dimín.* *D.C.*

*1-o poco* *Il-a molto ri-tar-tan-do e dimín.* *D.C.*



ERNST F. GRADOLPH

# DWELL IN MY HEART

HAROLD N. WANSBOROUGH

Andante

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## EDUCATIONAL STUDY NOTES ON MUSIC

IN THIS ETUDE

By EDGAR ALDEN BARRELL

### Mirror Dance, by William M. Felton.

A biography of Mr. Felton appeared on page 924 of the October, 1928 issue of *The Etude*. This clever dance sketch is one of his latest and some appealing compositions for the piano. As the musical editor tells you on the copy, the use of the interval of the fourth—which is more exactly called in harmony the "perfect fourth"—the satisfying principle of this piece, and Mr. Felton manipulates these fourths so successfully that, if you don't take care, your feet will presently feel the urge of the infectious tune and start to dance.

In measures 17-18 you will please observe the use of slurred chords. The second chord, in pairs of slurred chords, is less accented than the first. The slurs, and there is, richness of these lower notes contrasts well with the first section. The trio is in 4/4, and is eight measures long.

The young Guardsman, by Leon Jessel. A new march by Leon Jessel is a distinct event and something to get excited about. You will read his *Dance of the Wooden Soldiers* which is a sort of time ago caused such a fever. The first theme in *Edat* is later repeated in *Edat*—it is acerbity, "under the hand," in both cases. There is no Trio, but there is a four second theme in *Edat*. Make the triplet in this section light and obviously apart from the melody. The first hand triplet note, remind us of the "som-pah-oom-pah" which pervades the air on night nights in "the good old summer time." Let's see how strong you can make the accents this march. If you make them otherwise, no one will ever think of marching to your music, except maybe Johnny Brown, who will march to anything just for the sake of showing off that new leather soldier coat!

The Alpine Glow, by Adam Geibel. Most of you are familiar with Mr. Geibel's piano piece, songs and dances, which he has at the losing musicians of Philadelphia, and the valuable point of alluring, rather than the through all of his writings is responsible for their invariably fine sales record. Toward the beginning of the piece notice the chords marked *fizzicato*. They are in the nature of an echo, though they do not actually repeat, but immediately precedes them. The second section, in *B* minor, should be taken at the same tempo as the first section but depending out a good deal just before the return of theme one. There is a fine augmented sixth chord in this piece, and those who have studied harmony will all of you will enjoy this unusual number.

Memory, by Charles Wakefield Cadman. This is the most significant song written by Charles Wakefield Cadman, the eminent American composer, for several years. It has the wealth of melody that this composer can command, and its lyrics are so expressive. The middle section of *Memory* is in *B* minor and works up to a dramatic, almost ecstatic mood, at the height of which the first theme is introduced again. This repetition with the greatest feeling. The companionship of memories is one of the greatest gifts of the Creator. A different tone quality, facial expression and tempo should be used for the minor section of this song.

Mr. Cadman's career is too well known to need a lengthy history. His songs are everywhere loved and used, and his opera—particularly *Shanties*—has been most successful performance.

A Village Festival, by F. A. Williams. In this enterprising little sketch, Mr. Williams has his own delightfully rural theme—a sort of humorist as the longest tamed face of a farmer. Notice the kind of accompaniment he uses for them; often merely repeated fifths are employed, which give a sort of bagpipe effect. What this piece actually is, is a study in slurs. You should always try to define the purpose of a composition, if it has been written with a purpose, and then try to master the principle involved. Now slurs are not hard things to understand, and they are highly important details of interpretation.

The last section continues the mood of the first part, and this unexpected key is a pleasant surprise. How much more, for a study in slurs, the dominant or subdominant keys! Somehow, this *Village Festival* seems to have the same attractive rural atmosphere that Sir Maurice Coven achieved in his well-known Rustic Dances. The fingering in Mr. Williams' piece is not hard, unless you make it so.

Marche Fantastique, by Edouard Földini. This remarkable march is a worthy successor to Földini's famous *Marche Elegance*. Though original in character, it has in certain respects resemblances to Honore Norris Bartlett's *Polka de Cerezo*, a composition which scarcely any fledgling piano student has omitted to study and perform in public.

In the February, 1928, *Etude* Music Magazine there was an article of great value by this European master, prefaced by a short biography of the composer. Földini is a Hungarian, and is one of the greatest writers of piano music now alive, and it is with the greatest pleasure that we present in our pages from time to time examples of his work.

### A Woodland Stroll, by Edmond Ribollet.

M. Edmond Ribollet is a contemporary French composer of importance whose piano pieces are some appealing compositions for the piano. As the musical editor tells you on the copy, the use of the interval of the fourth—which is more exactly called in harmony the "perfect fourth"—the satisfying principle of this piece, and Mr. Felton manipulates these fourths so successfully that, if you don't take care, your feet will presently feel the urge of the infectious tune and start to dance.

The success of your performance of this number depends on how restrained you keep the left hand accompaniment. *Adagio* effects are allowable in the melody, but *rubato*—like *pizzicato*—is something to indulge in sparingly. Some say that Chopin is the only one who has perceived the inner meaning of the rubato. When strolling, people do not proceed rapidly; therefore do not hurry this piece just because it "plays easily." Where a hold is written over a rest, you are stopping, shall we say, to glance at a pretty winding brooklet, or to listen to robins sing—things that one is bound to do on a woodland stroll.

There are several good climaxes in this piece, well approached, and you should let them sound forth full, ringing tones. In the section in *F* the tied-over last notes toward the middle of the section are legitimate syncopation and most effective. Contra Dance, No. 2, by L. van Beehoven.

It is rather pleasing to have the inhabitants of the musical Pantheon descend its slopes occasionally and talk to us as men to men. Beethoven's customary style may be described as exalted—not stilted, mind you, for that is a very different thing—and some of his lighter pieces, like this dance, show the reverse side of the medal. A contra dance is so called because the dancers stood opposite each other (contra) in long lines. This word is not a degeneration of the word "country," though it is in the rural districts that contra dances are most favored.

The melodies of this dance (Beethoven are almost Schubertian in their light-heartedness; the accompaniment, for the staccato effect, and an almost unvarying rhythm. If you have ever enjoyed a contra dance, you will recall that the rhythm of the dancing is a simple, steady, unvarying beat. The Coda is attractive, and suggests a slight *accelerando*; however, the composer has not indicated and hence probably preferred a continuation of the main tempo.

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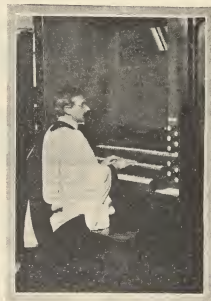
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IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT  
"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

## Helps on Organ Registration

By HENRY HACKETT



HENRY HACKETT

### Advantage of Orchestral Knowledge

ALTHOUGH knowledge of the different instruments of the orchestra and their method of use is undoubtedly of great assistance to an organist, for to take but one example, he will know that a good ff can be obtained by strings alone, and by brass alone, as well as by using both in combination.

With the instrument here mentioned at his command, the performer should try Full Great coupled to Full Great without reeds but with the swell box open. This will give him a quite good volume for a ff passage he should be desirous of using anything of a really nature.

If a tone resembling the first piston would add Bourdon and Fifteenth.

4th piston would give Full Great.

1st piston would add Great Gamba, Vox Celestes and Stopped Diapason.

2nd piston would add open Diapason Principal and Oboe.

3rd piston would add Bourdon and Fifteenth.

4th piston would give the full Swell.

The use of these combination pistons would enable the performer to get several degrees of strength of power from either manual singly or combined. But, unless the organ were provided with adjustable pistons alone, there is always the tendency to rely upon one particular kind of color for every degree of power required.

the brass and wood wind of the orchestra is required, however, the foot Diapason, Principal and Trumpet of the great; coupled to the two swell reeds with octave and suboctave couplers will give a rich volume of tone.

The swell reeds with principal, fifteenth, and suboctave and superoctave coupler make a fine combination for a forte combination on the swell organ, and, in many cases, is more effective than drawing all the swell registers.

Suboctave and superoctave couplers are often used merely for full organ effects, but they are very effective when used in other ways. For example, Bourdon, Echo Gamba and Celestes with superoctave coupler are a useful soft combination and, for an mf tone on the swell organ, the following may be tried: Bourdon, Stopped Diapason, Principal, Fifteenth and Oboe with superoctave coupler. Further, the Swell Oboe or Horn with suboctave coupler give effective solo combinations.

### Varieties in Tone Color

MANY VARIETIES in tone color can be utilized by playing on 16 foot registers an octave higher, or 4 foot registers an octave lower. And, if the great Bourdon is of a light quality, it may be used as a pedal stop by means of the pedal coupler, and an 8 foot solo by utilizing its upper portion. The Echo Gamba and Celestes will provide a useful accompaniment.

The Swell to Great union coupler may occasionally enjoy a well-earned rest, for great diapasons make a fine contrast on occasions with a reedy combination on the swell organ.

These are but a few tonal colors, among many

others, that can be obtained from the organ mentioned. But these would not be possible by means of the set pistons which, however, can still be used.

The late Dr. E. J. Hopkins, organist of the Temple Church, London, possessed great skill with manipulation of the famous organ in that church.

The following combination of stops, used by him, is worthy of note as he seemed very fond of it; it is quite useful, especially for a soft effect in a large building: Great Organ, Bourdon, Stopped Diapason, small open Diapason and Flute.

To obtain every variety of tone color from his instrument should be the aim of every organist, and time spent in experimenting in this direction will reap its reward.

## Getting the Most Out of a Country Organ

By EUGENE F. MARKS

PART II

### Rhythm in Hymn Playing

WHEN ENTERING upon hymn playing, the question of rhythm and accent comes before the organist. In "pivoting" or announcing the time—that is, playing it over on the organ before the congregation exactly the music they are to sing and have they to sing it—the organist should take the right pace or tempo and adhere to it in strict time throughout, avoiding any rallentando or rubato. Otherwise the congregation will lose the sense of rhythm, having become entirely lost in a maze of expressions.

Neither should there be too much tying of notes. It is better to repeat notes rather than sustain them in an endeavor to secure an "organ style" legato in which the rhythm is mutilated. Yet many organists do this to the extent that the hymn is unrecognizable and the rhythm nonexistent. The swing of the measure should be discernible not only by the bar on the printed page but also through the feeling of rhythm. If this is not delivered in the playing of perfect time, the music is apt to fall meaningless on the ears of the listeners.

Accent on the organ is an elusive thing, difficult to attain as it cannot be produced by the usual means—the employment of force. Therefore, most of the accent obtained through artifices, usually through the contrast of legato with staccato touch.

Firstly, a semi-staccato touch upon the initial unaccented note of a motive or phrase will produce the effect of accentuation or stress upon the following note or chord. For instance, in playing the tune, *Auld*, if the left hand is sustained in pure organ style by tying all similar tones, the right hand may be made to convey an unmistakable idea of accent by being played thus:



Notice that the semi-staccato touch is not used between the fifth and sixth measures because the prolongation of the first (Continued on page 947)



Clarence Eddy, famous donor of American organists

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## The Origin of Christmas Carols

By CHARLES V. FOREMAN

THE WORD, carol, is defined as a hymn, especially as a hymn of praise sung at Christmas time in the open air. The origin of the word is obscure. Dietz suggests that the word is derived from choros. Others ally it with corolla, a garland, circle or coronet, the earliest sense of the word being apparently "a circle," "ring," or "a ring dance." Stenhouse (often called the "Giant's dance"), was also frequently known as "the carol."

The crib set up in the churches at Christmas was the center of the dance, and some of the Latin Christmas hymns were written to dance tunes. The songs were called *Wiegellieder* in German, *noels* in French and carols in English. They were originally modeled on the songs written to accompany the choric dance, which were probably the starting point of the lyric poetry of the Germanic peoples. Strictly speaking, therefore, the word should be applied to lyrics written to dance measures; in common acceptance it is applied to the songs written for the Christmas festival.

### Early Carols

THERE ARE extant numerous carols dating from the fifteenth century, which have the characteristics of folk-songs. The famous *Cherry Tree Carol*, *Wass Was an Old Man*, is based on an old legend which is related in the Coventry mystery plays. *I Saw Three Ships Come Sailing In*, *And The Camel and The Crane*, though of more modern date, preserve curious legends.

Numerous entries in the household accounts of the Tudor sovereign show that carol-singing was popular throughout the

sixteenth century, and the literature of Christmas was enriched in the century by poems which are often included in collections of carols, though they were probably written to be read rather than sung.

### Varied Carols

THAT CAROL-SINGING early became a pretext for the asking of alms is obvious from an Anglo-Norman carol preserved in the British Museum which is little more than a "drinking" song. Carols were an important element in the mystery plays of the Nativity. There is a long English carol relating the chief incidents in the life of Christ, which is a curious example of the mixture of the sacred and profane, common in this species of composition.

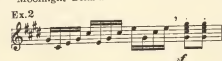
Bishop Taylor observes that the *Gloria in Excelsis*, the well-known hymn, was the earliest Christmas carol. He seems perfectly right in deriving the word carol from *cantare*, sing; and *rola*, an interjection of joy. The subsequent carol is of the date of the thirteenth century, the original of which is in Anglo-Norman. In 1321 de Worde printed a set of Christmas carols. These were festal chansons for enlivening the merriments of the Christmas celebration.

A writer in an old magazine, describing the manner in which the inhabitants of the North Riding of Yorkshire celebrate Christmas, says, "About six o'clock Christmas day I was awakened by a sweet singing under my window. Surprised at this so early and unexpected, I arose and, looking out of the window, I beheld six young women and four men welcoming with sweet music the blessed morn."

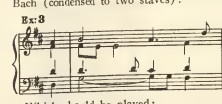
## Getting Most Out of the Country Organ

(Continued from page 946)

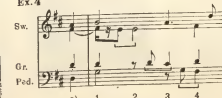
beat of the sixth measure in itself implies accent. Yet, note the mezzo-staccato touch upon the initial note of this entire two-measure phrase. Secondly, if a note or chord is to be emphasized, a slight pause preceding it will induce the idea of stress. This is exemplified by the old masters in many instances. Observe the unavoidable break (necessitating a momentary pause) between the note E and the ff, chord in the extract from the *Prato Agitato* of Beethoven's "Moonlight Sonata."



Thirdly, since "an unaccented beat belongs to the following accented beat," and "the sub-divisions of any beat belong to the following beat," rests will also indicate the following extract from Bacon (condensed to two staves):



Which should be played:

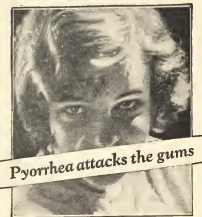


At (a) is given the mezzo-staccato touch on the D in the tenor. (Notice that the continuity of one note between the first and second chord broken, is sufficient to give the idea of accent to the second chord.) The binds at beats 2-3-4 represent the motive connection of the subdivision of the precedent beat with the subsequent beat. Notice how the rests clarify these motives at each beat. As a motive, according to nature, is composed of an unaccented note followed by an accented (compare to the tick-tack of a clock or the fall of the horse's hoofs while walking) one cannot but hear distinctly every motive division belonging to every beat, separately delimited by the performance of such invisible interposed rests. This gives the hearer an adequate and complete comprehension of unaccented and accented notes. It is with the idea of rhythm and accent that the organist may now take up the study of the eight little preludes and fugues of Bach, being careful to attack the pedal and manual notes simultaneously, when called for, without any error of anticipation (one note sounding before another) and in strict time. Several of these numbers may be utilized in the Church Service, as all of the works of Bach display strength, virility and dignity.

The next important subject in the study course is phrasing. As phrasing is one of the best means of making organ music interesting, understandable and attractive (notice the advisability of even the small motive-phrasing in the foregoing example) the organist should study the following extract from (Continued on page 957)

## White Teeth Deceive

## BECAUSE...



Although their teeth may be flashing white, 4 persons out of 5 after forty and thousands younger pay heavy toll to Pyorrhea. This disease of neglect attacks the gums.

So as a matter of safety use the dentifrice that cleans teeth white and at the same time helps to firm gums—Forhan's for the Gums.

Used regularly and in time this dentifrice keeps gums alive and healthy. As you know, Pyorrhea seldom attacks healthy gums. See your dentist every six months and start using Forhan's for the Gums morning and night. Get a tube from your druggist—35c and 60c.

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## Forhan's for the gums

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## The VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT  
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

"NEVER a day without a line," said a famous author, when asked for the secret of the enormous amount of literary work he had been able to produce. Literary men sometimes let weeks pass without putting pen to paper, but this man kept eternally at it, never letting a day pass without doing his daily stint.

For the violin student I would paraphrase this author's motto to read, "No day without a bowing." Every day some one of the most useful bowing exercises should be faithfully practiced. A bowing a day corresponds to doing the "daily doses" to keep one's general health up to standard. In a complete mastery of the violin, bowing will result than which nothing in violin playing is more important.

Good bowing is the life and soul of violin playing. A famous violinist has said, "The right hand is the artist, the left hand the artisan," meaning that a perfect bowing is the most important element in supremely excellent violin playing.

All the great writers of violin studies and methods have devoted much attention to bowing exercises. Ottakar Sevcik, one of the world's greatest violin teachers (and writer of technical works for the violin), has devoted a large portion of his entire cytophonic technical works for the violin to bowings. His "Four Thousand Bowings" is famous, and he has said that his insistence on a thorough mastery of all possible bowing has been the secret of the production of his many world-famous pupils.

One of the most valuable of the Sevcik works on bowing is his "Forty Variations for the Violin," Op. 3. This studies a large number of bowings, since some of the variations are bowed in many different ways. The text is in five languages: English, French, German, Italian and Russian. The studies are melodious, and a piano accompaniment can be obtained, if desired. This work is very valuable for learning the division of the bow and for all forms of staccato, spiccato, and staccato staccato and all the various forms of bouncing bow. The studies are carefully marked so that the student can tell what kind of bowing and what part of the bow to use for each passage. For some reason or other teachers do not give enough attention to this work. The teacher is wise if he insists that every serious student of the violin in his class. It can be taken up as soon as the student has completed the second book of Kayser, Op. 20, and can be used with profit during the next two or three years, especially during the study of Kreutzer.

### Bowings, Varied and Combined

IN THE easier studies we find many bowing exercises, with variants, in the book of Wohlfahrt. In Wohlfahrt's "Sixty Etudes," Op. 45, Book I (in the first position), we find thirty bowings with various bowings, Nos. 1-2-3-5-7-11-19. In Book II of this same work, Exercise No. 34, which lies in the first and third positions and which is to be played with the bow over to over, he mastered by every serious student of the violin in his class. It can be taken up as soon as the student has completed the second book of Kayser, Op. 20, and can be used with profit during the next two or three years, especially during the study of Kreutzer.

The universally used "Kayser Studies," Op. 20, include a number of bowing exercises to be played in first, second, and third positions. Among them are Nos. 1, 10, 11, 21, 32, 33. The first exercise in Kayser, with its six different bowings, can be started by

the beginner, after about six months' instruction.

Kreutzer, in his immortal "Forty-Two Studies for the Violin," has given us several valuable bowing exercises intended to be worked in different ways. The second exercise is the most famous and widely used bowing exercise ever written for the violin. Most of the editions give it twenty bowings. Massart, French violinist, who wrote a work on studying Kreutzer, got the number up to over one hundred and fifty. Every serious student of the violin who knows this study by heart; and it should always be played from memory since in this way the student can give more attention to the bowing. Care must be taken by the teacher to indicate what part of the bow is to be used for each bowing, when this is not marked in the edition which is being studied.

### Mastery as a Whole

THE SHIFTING is not marked correctly in many of the editions; and therefore the teacher must make corrections where necessary. The student must also be instructed to play the entire exercise, not the first two or three lines. He might be able to play the first two lines with a certain bowing correctly but fall completely on the rest of the exercise, on account of the difficulty in shifts, string transferences and different combinations of notes. This advice also holds good for almost any bowing exercise.

The student who really masters this remarkable study with even as few as twenty-five different bowings will have a quite respectable foundation for ordinary violin bowing. Exercise No. 3 in Kreutzer can be played with the same bowings as No. 2, but few students play it in that manner. Exercise No. 5 can be played in the first position with sixteen or more bowings. Many teachers use this before studying No. 2, as it is much easier. No. 8 is a melodious exercise studied with twelve or more bowings.

IN THE Pizzicato studies we find a variety of bowing exercises, with variants, in the book of Wohlfahrt. In Wohlfahrt's "Sixty Etudes," Op. 45, Book I (in the first position), we find thirty bowings with various bowings, Nos. 1-2-3-5-7-11-19. In Book II of this same work, Exercise No. 34, which lies in the first and third positions and which is to be played with the bow over to over, he mastered by every serious student of the violin in his class. It can be taken up as soon as the student has completed the second book of Kayser, Op. 20, and can be used with profit during the next two or three years, especially during the study of Kreutzer.

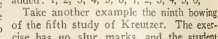
MUSIC DE CHAMBRE  
(CHAMBER MUSIC)  
BY AUBERT  
FROM THE PARIS SALON

which the bowings are not marked, but others prove quite puzzling to the student, especially if his talent is of a rather doubtful order. For instance, suppose it is desired to apply the third bowing to the 8th study in Kreutzer, which is written in single notes, without slurs (except a single one in the next to the last measure). In this bowing the third, fourth and fifth notes of each group are slurred, as in the following:



When the pupil first tries to play the study he is likely to get his slurs in the wrong place and the bowing might guide him. I had so much trouble in teaching bowing exercises of this character that in trying to find a remedy I hit on the following plan, which solved the problem. I had the pupil play each of each group as he played 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6. Now the third, fourth and fifth notes of each group are to be slurred. So in counting, he could readily remember

that when he said 1-4-5 he was to slur. Here is the way it looks with the slurs added: 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6. Take another example, the ninth bowing of the fifth study of Kreutzer. The exercise has no slurs marks, and the student must learn to apply the slurs in the right place from memory, as follows:



By counting six twice in each measure, thus giving a single count to each note and slurring them when he says 1-2-3-4, he cannot go wrong, thus: 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6.

This principle may be applied to almost any bowing combination and is of great help especially to the backward pupil when he is trying to learn bowings, for when he counts the notes of each group he remembers readily enough the principles of the notes which are to be slurred. As soon as the student learns to apply the bowing properly by counting in this manner, he can resume practicing the exercise, thus giving a single count to each note, 1, 2, 3, 4, 5, 6, in each measure.

### The Violinist in the Church

By ROBERT C. FRANCIS

THE YOUNG violinist just beginning to play professionally can have no better opening than the church service. There he enjoys several advantages over concert performance, advantages particularly helpful if he finds difficulty in playing his best in public. First of all there is the fact that the music is thoroughly mastered from a technical standpoint. Nervousness in public performance is often due to the fact that the performer feels obliged to choose music which is close to the level of his technical ability and which, taken with unfavorable circumstances, is actually too difficult. A church service musician, on the other hand, is not tempted to try music beyond his reach. Another decided advantage is the opportunity to "warm up" before the job by playing with the hymns. It is also

(Continued on page 951)

## THE ETUDE



## THE ETUDE



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From this point on to the end of the piece, the heroic spirit of the music is intensified, and it must be played with the highest enthusiasm. Coming to measure 161, the rhythmical figure here should be played faster on the second beat, and retarded again on the third beat, while measure 162 is in tempo. In measure 163 the *staccato* chord on the first half of the measure should break off abruptly and

second beat *sinuato* area. Then the dotted *sinuato*-note figure on the second-half of this beat should be resumed with an accent. There should be a slight *ritardando* on the third beat of measure 166, and another starting on the second half of measure 169, but returning to tempo on the second beat of measure 170.

The sixteen-note *sinuato staccato* chords, the second-half of the first beat in measure 171, must be played very rhythmically and an accent be given on the second-half of the second beat in measure 172, on the first sixteenth-note of the triplet arpeggio which begins here. In measure 176, the

(Continued on page 955)

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### How To Play Repeats

(Continued from page 914)

I have before me at this moment several of Chopin's works so edited by an eminent London publishing firm. To tamper with Chopin, in any direction, is little short of sacrilege.

I am supported in denouncing all avoidable repeats, by what once happened to a celebrated actor in Dublin. He was performing "Othello," and in the scene where Shakespeare makes the infuriated hero call more than once for the handkerchief, an impatient occupant of the gallery encouraged him by shouting: "Use your coat-sleeve, man, for once, and for the Lord's sake get on with the play."

#### SELF-TEST QUESTIONS ON MR. BERGER'S ARTICLE

1. With what composer did the Sonata Form take definite shape?
2. Name, in order, the sections, with their constituents, of the Sonata Form.
3. What indications have we that musical forms are to be shorter in the future?
4. What qualities are desirable in the two principal themes of a musical movement?
5. Which "shorter musical forms" are replete with repetitions?
6. What three modern composers have led in the reform of opera?

### Polonaise in A-flat

(Continued from page 953)

tempo must accelerate and then slow down again on the second beat of measure 177, whilst the final rhythmic figure in measure 178, on the last two beats of the measure, must be played majestically, with a very full tone, thereby bringing the work to a close of power and decision, befitting the stirring and martial spirit which permeates the whole composition.

#### SELF-TEST QUESTIONS ON MR. HAMBURG'S ARTICLE

1. What was Chopin's parentage?
2. When and where was he born?
3. Has he shown any basic mistakes?
4. What is the general atmosphere of his "Polonaise in A-flat"?
5. What vision is he said to have had while writing it?

### QUESTIONS AND ANSWERS

(Continued from page 907)

which occurs later in the same piece? Also, how is the base of this measure played?—Miss L. W., S. C., California.  
A. 1. The second readings are used the second time, but not the first. D. C. stands for "from the beginning." Therefore, all the music is to be repeated from the beginning, including the introduction.  
2. Ex. 1 is played throughout as triplets, except the sixteenth-beats, which are to be played before the next quarter-note beat. Play the active melody stronger than the accompanying notes. 2. In Ex. 2 play the third and fourth beats in the bass as triplets, with the corresponding notes of the triplets of the right hand.

Some Traits of Beethoven's "Appassionata." (Op. 57).  
Q. Will you please explain the trills in measures 1, 7, 9 and 11 of the first movement (Allegro assai) of the Sonata "Appassionata" by Beethoven? I have been dividing from into sixteenth notes, should they be thirty-second notes?—F. C. F., West Point, Mississippi.

A. Play as follows:  
measure 3  
measure 7  
measure 9  
measure 11

A. Play as follows:  
measure 3  
measure 7  
measure 9  
measure 11

A. Play as follows:  
measure 3  
measure 7  
measure 9  
measure 11

A. Play as follows:  
measure 3  
measure 7  
measure 9  
measure 11

A. Play as follows:  
measure 3  
measure 7  
measure 9  
measure 11

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### Getting the Most Out of the Country Organ

(Continued from page 947)

should always pay attention to it. Let him not keep up a meaningless continuance of sound, but allow intermissions, especially in the main theme, at the sectional and full phrasal endings. No one would enjoy a monotonous, incessant recitation without any punctuation; and, after all these phrasal separations are only points of breath-taking or punctuation in music.

It is advisable for any musician, whose understanding of phrasing is at all misty, to purchase some work on this subject and study it carefully (it will be money well spent) as the examples of regular and irregular phrasal formations are too numerous for short treatment. However, phrases may be frequently enhanced and remarked by a change of stops or manual.

The character of a movement or piece

should not be turned into a kaleidoscopic formation of a musical rainbow by constantly pulling out stops and giving every little phrase a different color. If the organist uses an 8 ft. Flute stop, a 4 ft. stop of the same character may be added before beginning a phrase; or, at the end of a sentence, before beginning another, an entirely different stop may be used. For such work, orchestral scores should be studied, or, in lieu of these, organ arrangements of such scores. For example, the "Pilgrim's" Chorus from "Tanhauser," arranged by T. D. Williams, shows many stop changes at proper places, and the slurs designate the many smaller phrases where, at the end of each, the organ may be momentarily soundless.

(Part III of this Article will appear in the January "Etude.")

### TEACHERS' ROUND TABLE

(Continued from page 925)

a seventh chord formed on the seventh tone of the minor scale. Thus in the key of A minor the diminished seventh is built on G<sup>2</sup>, the seventh of the scale, and therefore consists of G<sup>2</sup> B<sup>2</sup> D<sup>2</sup> F<sup>2</sup>.

2. Your definition is correct, that the dominant seventh is a seventh chord built on the fifth of any key. Thus in C major (or minor) the dominant seventh is G<sup>2</sup> B<sup>2</sup> D<sup>2</sup> F<sup>2</sup>.

In this chord the distance from the root to the seventh is a *minor*, not a *major* seventh. To make the above chord a *major* seventh, therefore, would require sharpening the seventh: G<sup>2</sup> B<sup>2</sup> D<sup>2</sup> F<sup>2</sup>♯. Hence the seventh chord built on the tonic of a major key is a *major* seventh chord; thus in the scale of C major we have C<sup>2</sup> G<sup>2</sup> B<sup>2</sup> D<sup>2</sup>, in which B is a *major* seventh above C.

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How shall I go about getting a class in a larger town or city or securing a position in a studio—M. L. C.

It is a difficult thing to "break into" a large city, unless you have personal friends or teachers there to help. You should therefore select a place where you have some such connections. Write to your friends there and if possible arrange to play for a group of people in that town who might be interested. If you are able to, you might give a more formal recital.

If matters look promising rent a studio or part of a studio, send out cards to some friends by your friends and insert a card in a local newspaper. It would be wise also to study with some well-known teacher in the city who may further your interests by his name, at least.

If the above does not seem practical, register with a reliable teacher's agency and seek employment in one of the many educational institutions where piano teaching is given. Letters from former patrons will help you to get such a position.

### Getting a Class

I am about forty-five and have been teaching for several years in a small town where I live. I have had several years of piano work and am a graduate of a prominent conservatory in Public School Music. I do not care to teach the latter, but

### A Song to the Stars, by Ralph Kinder.

I am about forty-five and have been teaching for several years in a small town where I live. I have had several years of piano work and am a graduate of a prominent conservatory in Public School Music. I do not care to teach the latter, but



RALPH KINDER

The shifted rhythm in measures 11-14 of the minor section is interesting. These measures are made up of a sequence which introduced us to a new melodic theme "secondly."

The observation "do not repeat when the section specified is first, but go." There are ample opportunities for a tasteful interpretation in this piece; above all, Joseph Donath, the well-known Hungarian violinist, is now a resident of Philadelphia. He has indicated lavishly the best fingerings for this melody.

### Dwell in My Heart, by Harold Wansborough.

Mr. Wansborough is a brilliant young Chicago composer, who herewith makes his initial appearance in THE ETUDE. This section seems to us to show a distinct genius for expressive and emotional character, and we hope his composer will return often to our pages.

At the same time, we are "noting" how the composer imparts a measure in which the whole is more than the sum of its parts. This is done to avoid rhythmic monotony—a quality undeniably in the voice alone, throughout the whole song. Mr. Wansborough allows no important words to come on weak beats. In four-four time the strong beats are the first and third; the weak beats, the second and fourth.

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### PUBLIC SCHOOL MUSIC

(Continued from page 924)

study material which includes the bass part. A certain amount of three-part songs for soprano, alto and bass is often desirable in first studying the bass. In using this material the boys with alto-tenor voices may carry the bass part an octave higher, but care should be exercised in choosing material which is suitable for this disposition of the voices.

The teacher of Junior High School singing must realize that the very presence of bass voices almost infallibly argues that there are also present boys with alto-tenor voices. Even if she cannot easily detect them, the teacher must realize that the changing voice usually goes through the process of gradually dropping in pitch. For this reason, the most comfortable material from the standpoint of the boy is that which provides the basses with a bass part of limited compass and an alto-tenor part of limited compass.

But here arises the serious difficulty experienced by many teachers in clearly hearing four separate parts, especially when the parts are sung most uncertainly by indefinite changing boys' voices. The best way to meet this difficult situation is to use both three and four part music, keeping the material extremely simple until some vocal control has been developed.

In the ninth grade, where conditions are reasonably favorable, the development of four-part singing is usually quite practicable as there are plenty of brasses and alto-tenors to carry these parts solidly.

### Developing Part Singing

THE DEVELOPMENT of good part singing is not a simple nor easy matter. The boys, naturally, offer the more serious problems. We must remember that the boys have a difficult situation before them. In the first place they are performing on an instrument which is new

to them and which they have not yet learned to manipulate. Secondly, they are asked to carry a choral part in which they have had only slight experience, since the previous practice in carrying an alto part does not prepare them for the different effects of a bass part. In the third place, they are asked to read from a new staff on which the relationship of the notes to their voices is different from the music previously read.

In order to have good part singing it is essential that each part of the chorus shall be well developed into a unified singing group. This can be best effected by giving to each part a certain amount of song material to be sung by the group in unison, with piano accompaniment. For example, the basses should sing a number of songs adapted to their voices and their interests, without the problem of fitting their singing to the parts sung by the other members of the chorus. By this procedure the boys acquire a vocal ease and freedom and the group becomes unified into a solid mass of tone which carries over into the bass part of a chorus. The same plan is helpful to all the other voice parts.

While this procedure is being followed simple part songs may be studied. Too often in the past the teacher has assumed that each part could leave out of consideration the music which the other parts are singing. This is an unfortunate attitude because good part singing can never be developed until the singers can hear each other. It is desirable to attack the part song with all the voices at once. At first there will almost inevitably be a break.

Instead of going back to the beginning of the song the instructor should drill on the place where the break occurred, and then go forward. Some teachers rehearse the first few measures of a song innumerable times and get to the final measures only a few times. Naturally this is not the most helpful plan.

### Suitable Material

WHAT MATERIAL is most suitable for Junior High School pupils? First of all, to be constantly borne in mind, is the importance of selecting material which is interesting to the pupils. Very frequently the teacher makes the mistake of choosing material which is technically simple because she thinks that her class will be able to learn the music. But it holds no real interest for the pupils. A few such pieces may be endured by the pupils in their interest in learning to sing advanced part songs. But sooner or later the longing will assert itself to find expression in music which is really interesting. Then, until this desire is realized, the teacher will find herself confronted with questions of discipline during the singing lesson.

In their sincere desire to make better musicians of their pupils many teachers turn the Junior High School chorus period into a sight reading lesson. This is unfortunate.

The Junior High School is not the time for elementary drill in music or in anything else. It is time for expression. Even though much actual note instruction becomes necessary to attain this end, that is far better than technical drill, if it really gives the pupils good music which they will enjoy singing.

We must always bear in mind that the young people of the Junior High School are no longer children. They are men and women, immature, to be sure, but none the less adults. If we can only bear constantly in mind that they are immature adults and not mature children we have the key to many a difficult situation. As adults they respond to the same treatment that appeals to adults. That chorus instructor

is most successful who assumes that the Junior High School chorus is a body similar in most respects to the volunteer choir or the amateur choral society. If the chorus period becomes a rehearsal similar to those of the adult choral bodies then there is the best chance for success.

The music should also be selected on the same basis. Boys and girls in the Junior High School want music that makes them feel grown up, not music that makes them suitable for little children. They should have music that treats of mature themes. The treatment should be simple and readily understood but should be adult sentiments expressed as they feel adults would express them.

There is no music too good for the school boy or girl. There may be music too mature or too difficult. But the teacher who assumes that young people can appreciate and enjoy good music will soon command respect. The teacher who caters to the rowdy element by giving them the popular music which they often ask for is quite likely to find it difficult to turn to any other kind of material.

Music, first of all, should be a means for self-expression for our young people. There is no better time than during the Junior High School days to learn that music may say the deepest, most lofty and the most beautiful thing that hearts contain. And these young people do think and feel beautiful things. It is the province of the music teacher to enable them through singing to give utterance to their finest thoughts and feelings.

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Beneath a forest tree,  
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From high up over me.  
A soft little musical twitter,  
A gay little pitter-pit-pitter,  
A sweetly chirping chitter—  
A Robin in that tree!

*And the song he sang went some-thing like this:*

*p più lento*

*rit.*

*p*

*pp*

*p*

*poco cresc.*

*f*

*p*

*pp*

Other Music Sections in this issue on pages 899, 927, 935.

## Choirmaster's Guide

FOR THE MONTH OF FEBRUARY, 1929

(a) if "root of anthem" indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
	<b>PRELUDE</b> Organ: Anthem Pastorale.....Galbraith Piano: Longing.....Ambrose	<b>PRELUDE</b> Organ: Moonlight.....Fryberger Piano: Sarabande.....Ambrose
	<b>Te Deum</b> .....Rathbone	<b>Magnificat and Nunc Dimittis</b> .....Easman
<b>THIRD</b>	<b>ANTHEM</b> (a) Love Me, O Then Great.....Gelbel (b) Jesus, to Thy Table.....Bartlett	<b>ANTHEM</b> (a) Love of Jesus, All Living.....Potter (b) To Thee, O Dear, Dear Savior.....Brewald
	<b>OFFERTORY</b> The Lord is My Light.....Ambrose (Duet for S. and T.)	<b>OFFERTORY</b> Abide With Me.....Eville (A solo)
	<b>POSTLUDE</b> Organ: Minuetto in G.....Galbraith Piano: On the Holy Mount.....Dvorak	<b>POSTLUDE</b> Organ: Tempest's March.....Fryberger Piano: Promenade March.....Younger
<b>TENTH</b>	<b>PRELUDE</b> Organ: Chorus Pastorale.....Harris Piano: Farewell to the Piano.....Bradbury-Sartorio	<b>PRELUDE</b> Organ: A Memory.....Gillette Piano: Sweet Hour of Prayer.....Bradbury-Martin
	<b>ANTHEM</b> (a) Great is the Lord.....Boex (b) They Who Seek the Throne of Grace.....Campbell	<b>ANTHEM</b> (a) Now the World.....Handel-Bartlett (b) Lay My Sins on Jesus.....Haines
	<b>OFFERTORY</b> Be Near Me, Father.....Fulton (T. solo)	<b>OFFERTORY</b> Before the Cross.....Jones (Duet for S. and A.)
	<b>POSTLUDE</b> Organ: Ceremonial March.....Harris Piano: March of the Flowers.....Harker	<b>POSTLUDE</b> Organ: Epilogue.....Gillette Piano: Menet.....Beethoven-Burnister
<b>SIXTEENTH</b>	<b>PRELUDE</b> Organ: Alto Flowers.....Lacey Piano: Prelude Op. 28, No. 20.....Chopin	<b>PRELUDE</b> Organ: Shepherd's Joy.....Gelbel-Nedich Piano: Melody at Twilight.....Martin
	<b>ANTHEM</b> (a) Heaven is Our Home.....Campbell (b) God Be Merciful unto Us.....Haines	<b>ANTHEM</b> (a) O Jesus, Thou Art Standing Barrell (b) Blessing.....Barrell
	<b>OFFERTORY</b> Bend Low, Dear Lord.....Rudbach (S. solo)	<b>OFFERTORY</b> Before Thy Throne.....Neidinger (B. solo)
	<b>POSTLUDE</b> Organ: Elegy.....Lacey Piano: Procession of the Epiphany.....Ippolito-Ivanov	<b>POSTLUDE</b> Organ: As Everlasting.....Gelbel-Mansfield Piano: Triumphal March.....Jensen
<b>TWENTY-FOURTH</b>	<b>PRELUDE</b> Andante Religioso.....Thorne-Hartmann (Violin, with Organ or Piano)	<b>PRELUDE</b> Organ: Nocturne in E-flat.....Bohn Piano: Distant Chimes.....Chopin-Lemare
	<b>ANTHEM</b> (a) O Come and Mourn.....Barrell (b) A Prayer.....Kangelman	<b>ANTHEM</b> (a) Come Unto Me.....Galbraith (b) Be Thou My Guide.....Dale
	<b>OFFERTORY</b> Bow Down Thy Ear.....Williams (S. solo)	<b>OFFERTORY</b> Romance.....Tschalowsky (Violin, with Organ or Piano)
	<b>POSTLUDE</b> Organ: Marche Moderne.....Lemare Piano: Minuet.....Belozni	<b>POSTLUDE</b> Organ: Polonaise Militaire.....Chopin-Gaut Piano: Allegretto (7th Symphony).....Beethoven (4 hands)

Anyone interested in any of these works may secure them for examination upon request.

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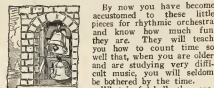
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EDUCATIONAL STUDY NOTES ON MUSIC  
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

## Christmas Bells, by A. Seidel



some of that joy into your playing of this composition.

## Time Flies, by W. F. Mero

Mr. Mero has very kindly adapted one of Frederic Chopin's most noted waltzes, the "Minute Waltz," because its playing is supposed to take only one minute—for younger pianists. How nice the melody sounds in the left hand! So must try to make it "sing" by striking the notes decisively and by joining them in a smooth "legato" style.

All of you know who Frederic Chopin was, but there are lots and lots of interesting things about him in another column of the JUNIOR ETUDE this month, and we advise you to read that account.

His name is pronounced something like this: SHOH-PAN.

## Robin Sings a Song, by Mathilde Bilbro

Last month you all enjoyed Miss Bilbro's *Melody of the Rain*, which is quite one of the most children's pieces we have ever seen. This month she tells about something a little more cheerful—the warbling of a beautiful Robin redbreast high up in the tree-top.

The left hand measures in this composition are 9-10 and 19-22. In the first hand is kept very busy indeed, and unless it knows just what notes to play, it will not be able to make mistakes. Try practicing the right-hand alone, and then what the left hand does.

Do you play by jerks—first slow, then fast, then slow, and so forth? Some children do this, one of this number, do all you can to keep playing at a steady tempo (in steady time).

## A Sleighride Party, by Theodora Dutton

There are quite a number of expression marks in this little piece—among others, staccato marks, and pressure marks. If you cannot remember what they all mean, ask your teacher to tell you. *Force non troppo* means not to play too fast.

In the eighteenth measure the G-sharp comes as a surprise to us all. There is no G-sharp in the scale of C, is there? So we must now be in the scale of A minor, which has the same signature as C (no sharps or flats).

## Flower Waltz, by H. P. Hopkins

This is a pretty affair, this easy waltz in C, and your only care will be not to play the accompaniment too loud. The accompaniment is in the left hand, in the first section (8 measures) it is in the right hand; and then, as the first section is repeated, it returns to the left hand.

This means "melody." Mr. Hopkins inserted this word so that you would understand that the left hand has the melody beginning with measure seventeen. However, we are sure that none of you can tell that this is so, without his instruction.

## Pride of the Regiment, by C. C. Cunningham

*Pride of the Regiment* is a splendidly tuneful march, which you are bound to like. It has three parts, or sections, and the third is called "march—the trio." This is in F, and gives that key second player something to do besides playing chords. You know what *Allegro* means. *Allegro* means, do you know? These words are used so often that we must understand them.

## MASTER DISCS

(Continued from page 922)

are worthy of mention, because of their estimable interpretations. The first is the *B Flat Trio for Piano, Violin and Cello* played by Myra Hess, Velly d'Arányi and Felix Salmond (Columbia set No. 91).

The second is the "Unfinished Symphony" played by the Cleveland Orchestra conducted by Sokoloff (Brunswick set No. 12). The third is the *String Quartet in D Minor*, known as the "Death and the Maiden" Quartet because of the variations

of the second movement, which are based on Schubert's song of the same name. It is interpreted by the Budapest String Quartet (Victor set No. M34). Music-lovers who have not already purchased these works should compare the different versions in existence before buying, as each one is worthy of individual praise.

Personal discrimination in such matters will inevitably make the interpretation purchased doubly pleasurable.

ETUDE wishes to recommend several records which are meritoriously performed and recorded. These are the *Predeluxes* to the second and third acts of Dukas' "Ariane and Blue Beard," which can be heard on Victor disc number 59017, effectively played by a French Symphony Orchestra.

Grange's Morris Dance, *Shepherd's Hymn* coupled with Pierné's musical trifle, *The School of the Little Fawns*, which was recorded on Brunswick disc number 1381. It is played by the Cleveland Orchestra; and the ballet music from Gluck's "Orfeo" is delightfully rendered by Leo Blech and the State

Opera Orchestra on Victor disc No. 59019.

Answers to  
Can You Tell? Group No. 19

SEE PAGE 906 THIS ISSUE

1. Operas.
2. Between the sixth and seventh degrees of its scale.
3. Bann.
4. Dvořák's "From the New World" Symphony.
5. John Luther Long, American author and playwright.
6. Handel.
7. An assembly of Welsh harpists and minstrels and *liriod*, for competitions in harping, singing, poetry and oratory.
8. Six.
9. Dan. K. Emmett, a black-face minstrel, born at Mt. Vernon, Ohio, who had not visited the South at the time of writing the song.
10. Show line placed above and below the staff to accommodate pitches beyond its compass.

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THE ETUDE

## A SLEIGHRIDE PARTY

DECEMBER 1928

Page 969

Jingle, jangle-ting-a-ling!  
Tingle, tangle-ring a ling!  
O, but won't the food taste fine and hot, when we get there!  
Turkey, fixings, chicken-pie,  
Cake, ice-cream, nuts, cheese—O, my!  
I'd rather go to a Christmas party than 'most anywhere!

THEODORA DUTTON

Grade 2

Vivace non troppo M.M.  $\text{♩} = 108$ 

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## PRIDE OF THE REGIMENT

PRIMO

C. C. CRAMMOND, Op. 143

Allegro M.M.  $\text{♩} = 144$ 

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Henry Albert Lang is one of the distinguished leaders of the Editorial Staff of the Theodore Presser Co. Much might be said about his work in connection with the many music manuscripts considered or put through for publication, but in this short space it is more due that his musical achievements be mentioned.

He was born of German parents in New Orleans, La., perfected his musical talents at the Royal Conservatory of Music, Stuttgart, studying piano with Liebert and Prochner (pupil of Liszt) and composition with Paley and Lachner. Later he taught at the Conservatory in Riga, Koscziuszko and Carlsruhe.

He first gained extensive recognition as an accompanist and as a concert pianist in tours of Germany and, as early as 1882, attracted a little attention with his compositions. Some of his compositions for piano and suites for orchestra and his chamber music works have won flattering acceptance in Europe and this country. The Symphony Orchestra of Philadelphia, Chicago, Minneapolis and elsewhere have performed his larger works. Numerous prizes for musical compositions have been awarded to him, and he also has been honored with the degree of "Doctor of Music."

He has been a Philadelphia resident for the past 36 years or more and in those years he frequently accepts commissions to edit works going into our catalog. It is an achievement that we have been able to claim him as a member of our staff in recent years.

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The following works are now off press and obtainable at regular prices. Teachers and active music workers may obtain these books for examination upon application.

*Italian Lakes*. Suite for the Pianoforte, by James Francis Cooke. Compositions inspired by beautiful Italian lake country. They are well within the ability of the student in the fourth grade and will make very attractive recital numbers. All have been published separately in sheet music form and it was the success with which they met that suggested their publication in book form. The volume will be quite attractive in appearance. Price \$1.50.

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*Priscilla's Book*. Seven First Grade Pieces for the Piano, by Mathilde Hilber. When this set appeared from month to month in *The Etude*, it created a most favorable impression among piano teachers. Several of these pieces rank with the "best sellers" of the past year. They are little pieces with cute verses that the juvenile student can both play and sing. The entire set is now obtainable in book form at 75 cents.

*Second Year at the Piano*, by John M. Williams. For those teachers who have used Mr. Williams' *First Year at the Piano* this book needs no explanatory remarks. Naturally, it takes *The Etude* Music Magazine to the next level. All the where the first book ended. To those teachers who are not familiar with Mr. Williams' work, we suggest that they procure both volumes for examination. The price of each volume is \$1.00.

*Unfinished Symphony*, Piano solo, by Franz Schubert. One of the best known of all the master orchestral works, this symphony knits itself readily to piano solo arrangement. The new edition has been carefully made and we feel certain it will bring pleasure to many pianists of moderate ability, who enjoy playing the best of music. Price, 60 cents.

*Study in Partnership*, Book One, Selected Studies by Stephen Heller, edited by L. Philipp. We have just published the third book of the splendid compilation of Heller's studies made by the Professor of Pianoforte at the *Paris Conservatoire*. This work is in four volumes and is a selection of the most

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Beware of dishonest, so-called magazine agents. Daily receipt complaints where our musical friends have been swindled prompts us again to warn all music lovers. Look out for the "poor boy working his way through college" or the "ex-service man trying to make a living." Ninety-nine per cent of these stories are fakes. If the agent is honest, take his name and address and send your subscription to us. We will give him credit for anything due in the way of commission if the canvasser is responsible, he will have no objection. Pay no money to strangers. We cannot be responsible for the work of unscrupulous men and women.

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## THE PRESSER PERSONNEL

Introducing our patrons to the highly trained members of our staff who serve them daily.

We introduce to our readers this month a quite interesting young lady, Miss Hope Stoddard, who is a member of the Editorial Staff of the *Etude Music Magazine*. She is a portion of the many manuscripts that will be prepared for publication in *The Etude*, assists in the reviewing of books, musical subjects and answers many of the queries concerning violin problems that are not directed specifically to the violin question and answers department conducted by Mr. Brainerd.

Miss Stoddard, with her quiet, modest personality, is capable and gifted in her chosen field of musical work. It was with magazine work in view that Miss Stoddard special-ized in journalism at the University of Michigan, but she did not relinquish music during this period, since as first violin in a college orchestra she was enabled to pay, in part, her way through college.

Her music study started at the age of five and for many years Professor Yank, pupil of Joachim, was her instructor. She continued her violin studies under Professor Hume Lett at the Institute of Musical Art in New York City and while at this conservatory, she further increased her knowledge of the piano and of harmony and theory.

Poems by Miss Stoddard have appeared in the magazine, "Poetry" and in "The Poetry Review" of London. Prior to becoming a member of the Editorial Staff of *The Etude Music Magazine*, Miss Stoddard had practical experience in the organization of "Boy's Life" and the "Golden Book."

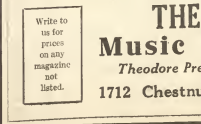
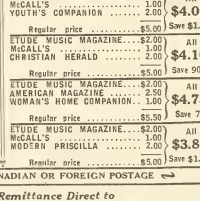
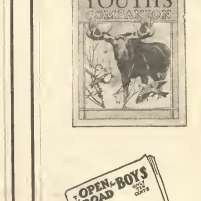
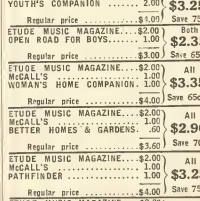
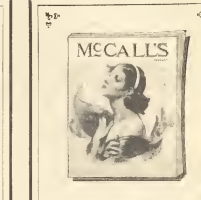
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